

SKETCH

#27

**DRAWING
MOTION**
MITCH BYRD

**COMIC BOOK
LETTERING**
WARD LeROC

POSTER DESIGN
TOM WHALEN

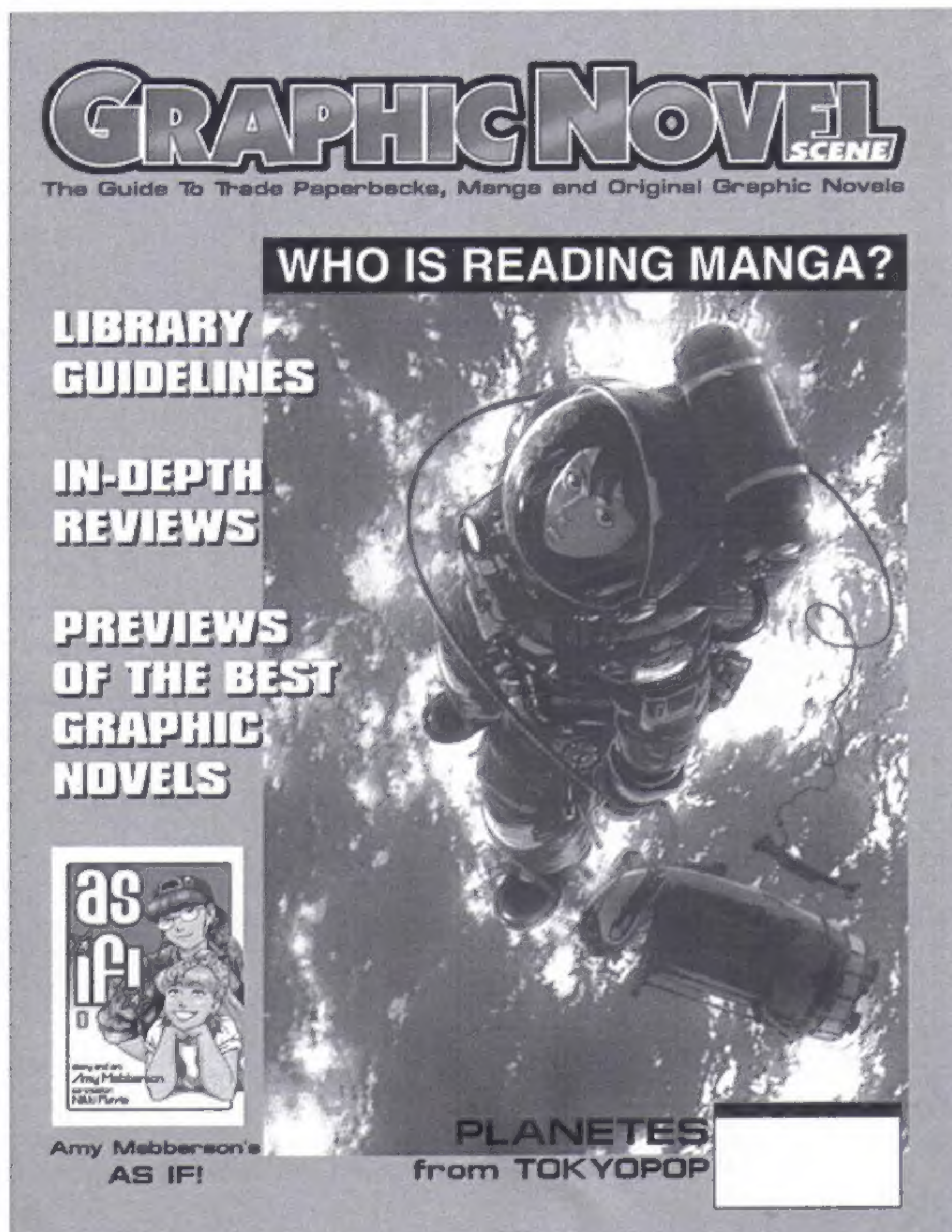
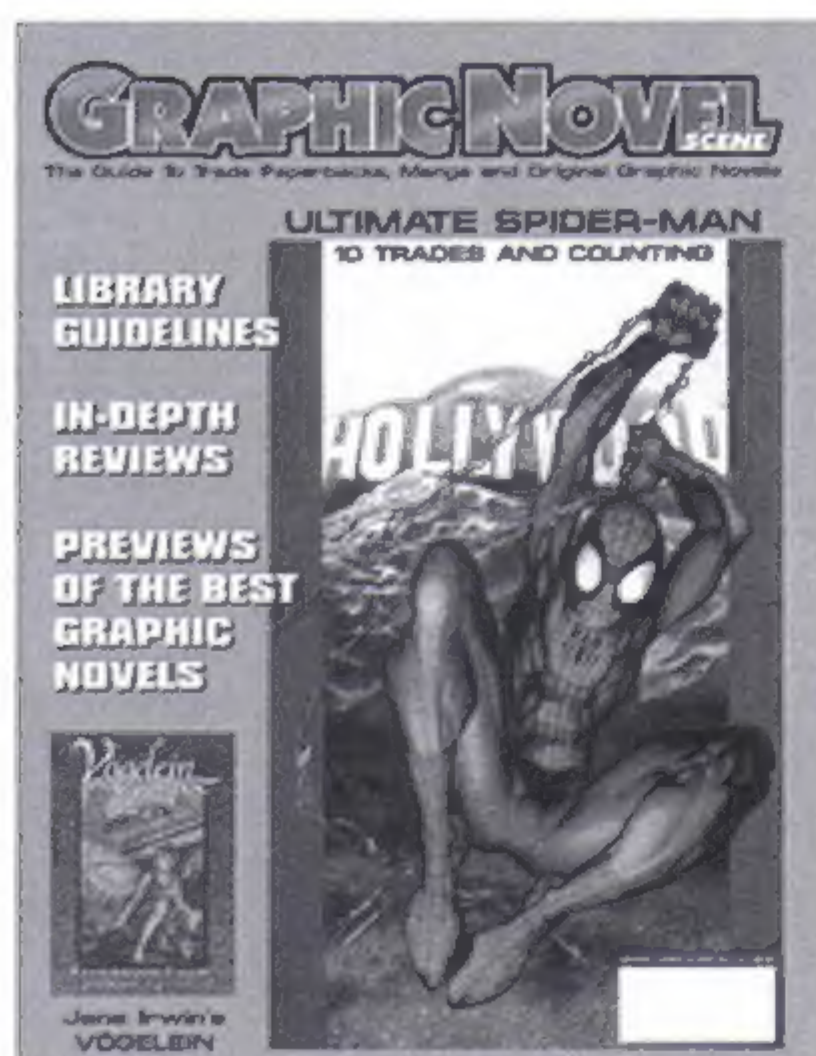
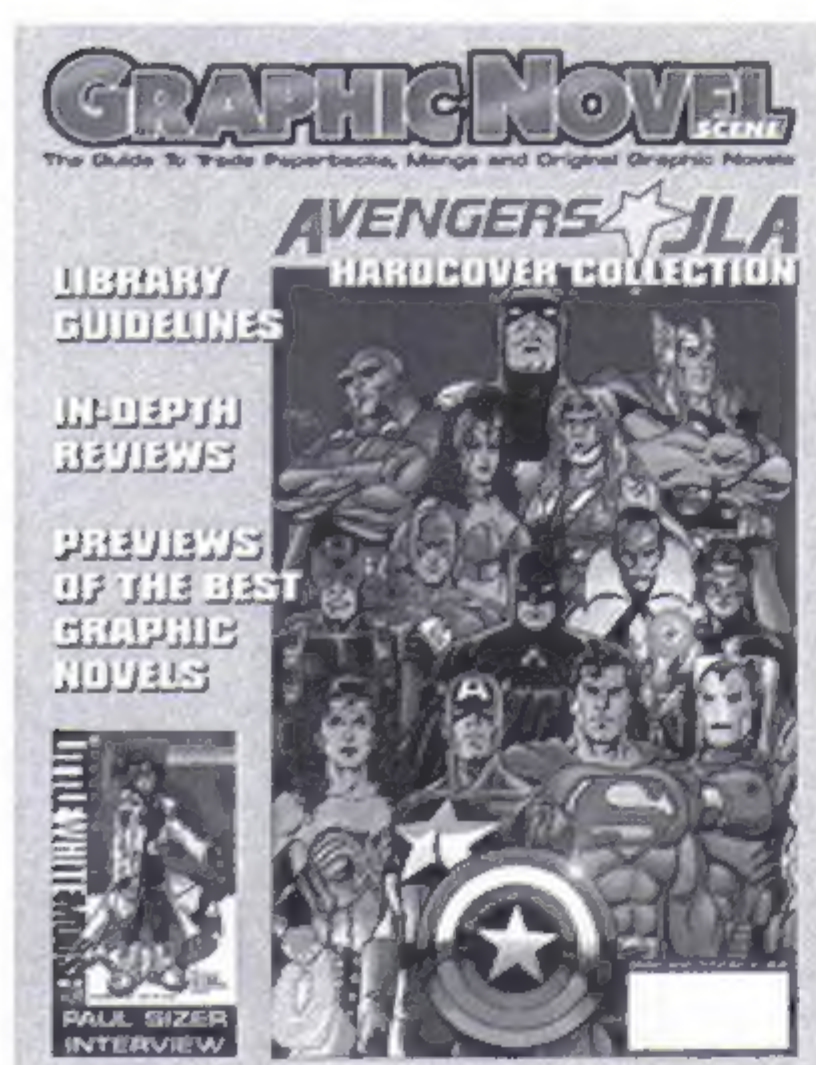
**A DAY IN THE LIFE
OF A COMIC BOOK
WRITER**
TOM BIERBAUM

Michael Turner
Statues, Toys and Comics



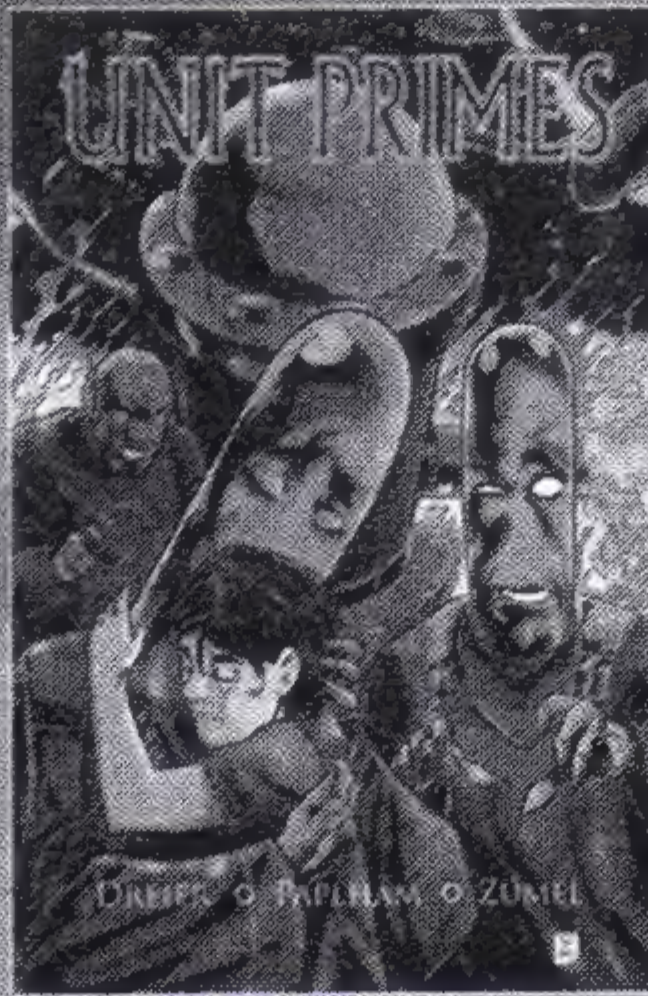
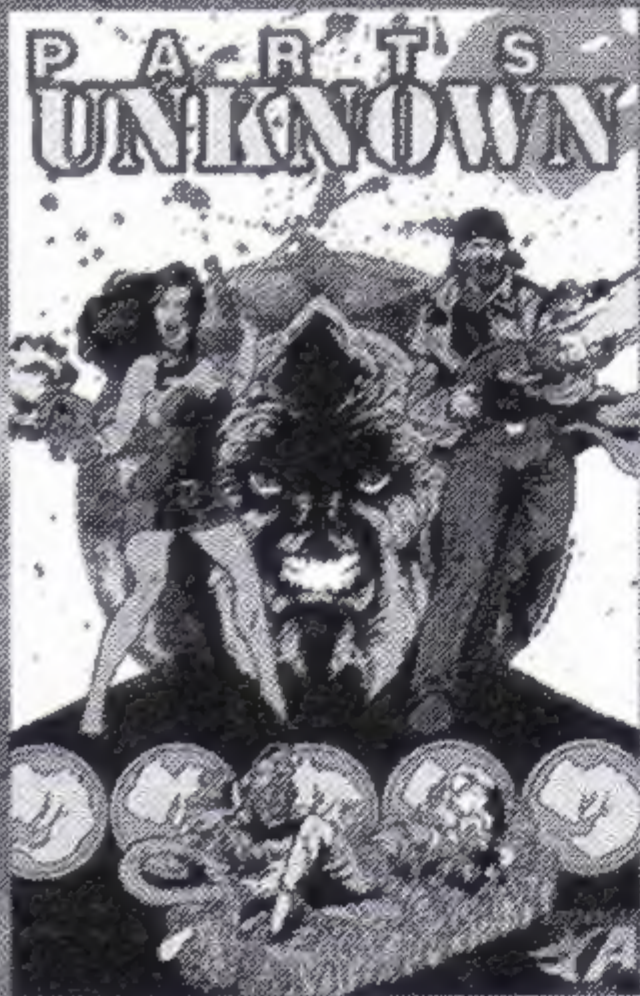
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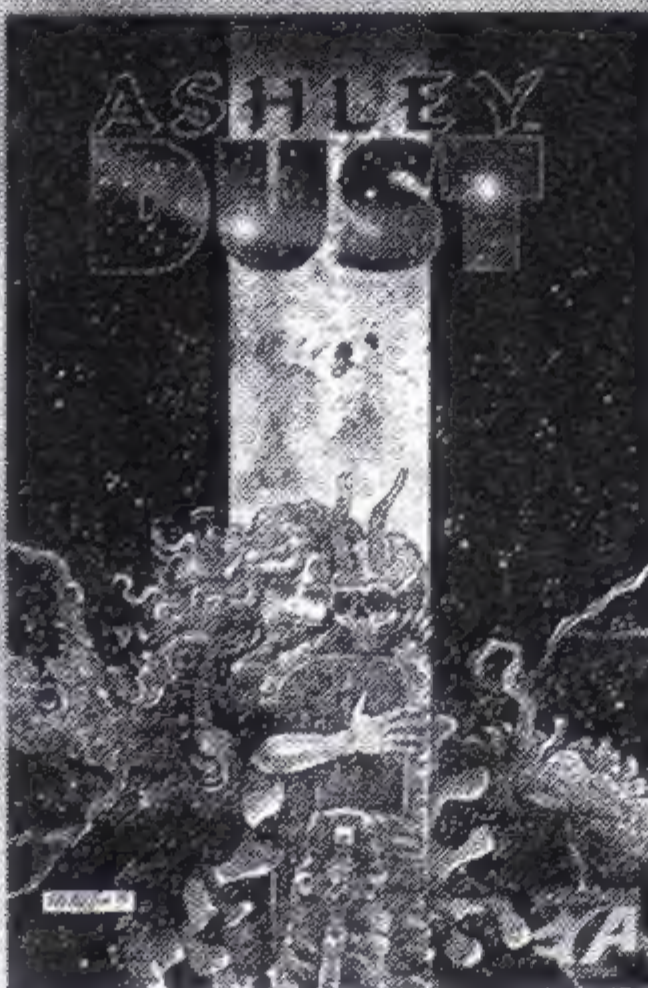
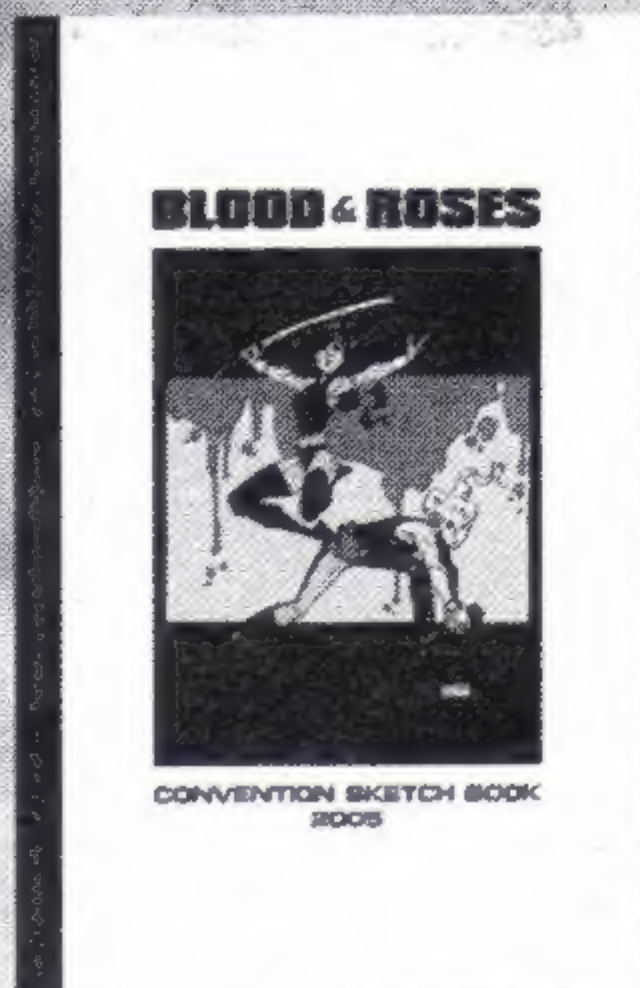
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You need **SKETCH MAGAZINE**.

I say this from years of experience and possibly, just a little prejudice.

Once upon a time, back in the dark ages, when the thought hit me that I might possibly want to get into the field of doing comics, not just reading them, I wish there had been a **SKETCH MAGAZINE**. Oh, sure, there were fanzines and pro-zines, clubs and apas around, but no **SKETCH**, not in the way I think of it.

I had to learn things for myself. I learned what brushes were good, what pen nibs to use, what ink I liked. And it wasn't just me learning all this. My best friend Alan Gillispie let me ink over his pencils back in college. My bud Jerry Foley and I would ink the same sample pages and compare, trying inks and nibs and feeling pretty good about it... My pals from APA-5 were a big help, Robin Ator, Clint Hollingsworth and Erik Weems, among others. And boy, when I started meeting pros and being friends with them like Beau Smith, Bob Hickey and others, I learned more about the business and wanted to know more.

Anyway...

My purpose for being here at **SKETCH** is to help you and to help entertain you. I hope that you benefit from the things I know. So, if you have questions, ask. That's what we're here for.

I need **SKETCH**, too. I'm still learning things and making new friends. There is still life in this industry, don't let the naysayers tell you different. There are a ton of pros out there I'd like to see giving their advice and their comments within these pages. I'm still a comics fan, too.

And that's a Good Thing.

Bill Nichols
Senior Editor

BLUE LINE PRO'S SKETCH

ISSUE #27
VOL. 5 NUMBER 3
ISSN: 1536-7932

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Sketch Comic Book Art Tips & Techniques Magazine is published bi-monthly (six times a year) by Blue Line Productions, 166 Mt. Zion Road, Florence KY 41042, USA. Periodicals postage paid in Florence, KY and at additional mailing offices. Newsstand distribution by Warner International Periodical Services, INC. Specialty Shop distribution by Diamond Comics Distributors and FM International. Basic subscription rates: one year (six issues) \$35.70 U.S., \$49.00 Canada & Mexico, \$98.00 Foreign. Prepaid in U.S. funds only. POSTMASTER send changes of address to Sketch Magazine 166 Mt. Zion Road, Florence, KY 41042. Entire contents copyright 2004 Blue Line Productions. All Rights Reserved. Reproduction in whole or part is prohibited. PRODUCED IN THE UNITED STATES OF AMERICA.

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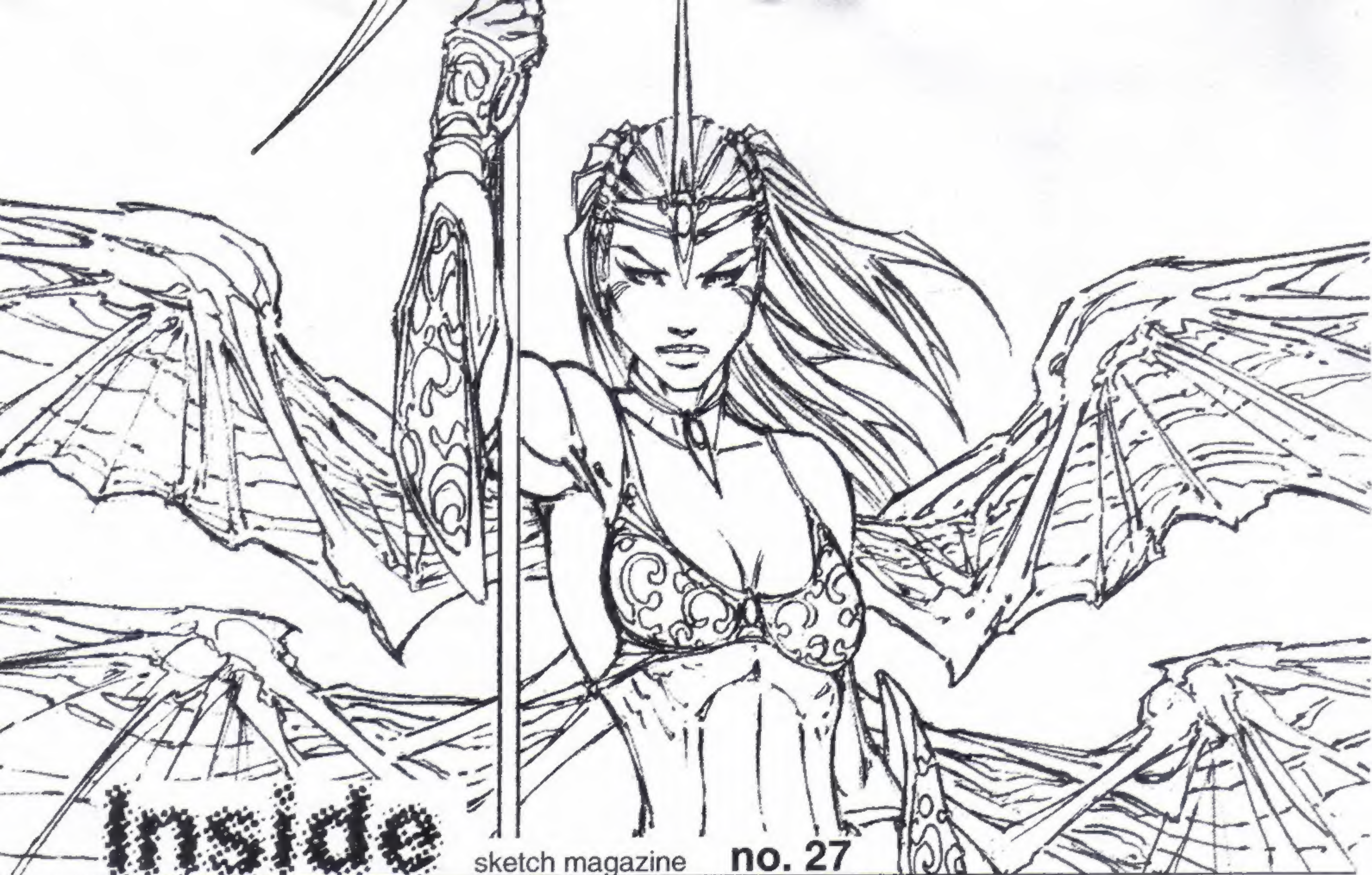
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Comic books are a **fun medium**! Blue Line Productions' goals are aimed toward enhancing this art form - and others - through knowledge and quality art supplies. We try hard to make certain that you, the reader, have the comic book technique information you require for your personal enjoyment of this great field.

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I just got back from the Chicago Convention. What a con! We met many **Sketch** subscribers and yes, *this issue is wrapping and should be at the printers within days*. The Convention, as always, re-energizes me!

It was a blast seeing all the new talent there, but also spending time talking to so many of the faces that I've had the pleasure to see develop and grow in our industry. The vibe that was given off by the convention's artist alley was that the comic book industry is ready to **explode**. Comics are looking to have a long life ahead and I'm excited to watch it grow!

Yes, this is **Sketch Magazine**, not your imagination. Yes, we are running a bit late and may for just a little bit more. We have had a change of editorial leadership with **Bill Nichols** coming on board. Bill is an old friend of mine and I'm looking forward to planning the future of **Sketch Magazine** with him. Bill is already bringing aboard many ideas and offering suggestions that will make **Sketch** an even better industry publication. The first is getting it done on time.

The next couple issues look to be some of our finest. Next, we have **Robert Kirkman**. (*Invincible, Marvel Team-Up, Walking Dead*, etc) Robert looks to be the next Brian Bendis. Also, we have **Jason Howard** whose artwork brings a stylized look to the pages of **Sketch**. Next, **Ethan Van Sciver** from DC's **Green Lantern** is featured with tons of concept illos and we get to discuss the process of creating comics.

Plus: down the road is **Josh Middleton** (*NYX, Superman & Shazam*) and **David Finch** (*New Avengers, Moon Knight*).

I told you things are going to pick up.

What do you want to see here?

That's a question that we'll always ask here at **Sketch Magazine**. It's important to us that you're getting the information that you want and need, you're the next big stars in our industry and we look forward to seeing you make it.

Take care,

Bob

bobh@bluelinepro.com



MICHAEL TURNER

INTERVIEW



MICHAEL TURNER

Supergirl © DC Comics. Artwork by Michael Turner

by Bill Love

Conducted at Wizard World Chicago, Sunday, August 7, 2005

First, Image Comics, then his own Aspen Comics imprint, and then a major splash at DC. His legion of fans follow **Michael Turner** wherever he goes and whatever project he challenges himself with next. A major Marvel Comics project looms on the horizon as Mr. Turner continues to conquer every area of the comics world. Despite his many accomplishments, Mike remains one of the genuinely nicest and most generous comics creators around.

Sketch: For years you've worked in the more traditional pencil-and-ink style of comic art. Lately, you've moved to doing pencils only, which are then scanned and computer-colored. Why the change?

Turner: I just wanted to try something a little different. I've been inked by a handful of different, very talented people, but it was never exactly the way you envisioned it. Which is part of it. A lot of times it's better, a lot of times it's just different. I've also had really good colorists, but I've never had anybody quite as genius as Peter Steigerwald. The way he colors is almost like painting over it. We're just looking for a different look. I've done the pencil-ink-color thing a lot of times and I wanted to do something a little different. Change up for different projects with different styles. I might go back to inking; I might not. We might try different types of coloring techniques, different types of pencils. It's just trying to create a different look for a different project.

Sketch: How much input do you have in the coloring process?

Turner: Peter and I talk about every page that I turn in. I give him an idea of what's going on on the page and then I just turn him loose. A lot of times he'll come back with something ten times better than what I was thinking. It's definitely a partnership. He brings so much to the page. A lot of times he's doing a lot more work on the stuff than I am and it makes it look phenomenal. On some of the splash covers I spend an hour and he spends like three days. I definitely give him the credit for that.



Rough sketches for Supergirl Statue by Michael Turner.



Sketch: Has your approach to penciling changed after working with Peter?

Turner: Absolutely. I was able to be more free to do, and to not do, certain things. I'll never do smoke or clouds again because he does them just phenomenally. Certain aspects of special effects I know I can leave something open to him to be able to do it.

Sketch: When you are approaching a cover, how do you approach it differently from interior continuity pages? What makes a strong cover image?

Turner: Covers are a totally different animal. You're trying to accomplish a feeling and a mood and a theme in a strong single image that is going to encapsulate the whole feeling of a book in one picture. Versus a story, you have all kinds of little things you can do all throughout the book to help make the story better. A cover is different. I find that it's the biggest challenge continually coming up with something new. I've done so many covers that to try to make something that is not similar to what I've already done, or to what someone else has already done, just trying to come up with new stuff is tough. Some things I do repeat, not completely repeat but I like showing certain things more than others.

Sketch: Do you like doing iconic character poses or do you prefer illustrating more of an action scene?

Turner: I'm usually not a big fan of repeating a panel that is inside of the book. You're going to see that when you open up the book anyway. I like



Supergirl © DC Comics. Artwork by Michael Turner

doing more Drew Struzan movie style posters, magazine covers, illustrating the theme of a story. Single character covers are very strong I like all kinds. Obviously I've done all kinds.

Sketch: There isn't a publisher around that wouldn't want you doing their covers. How do you choose which projects to do?

Turner: Some things are for friends, some things are for me, some things are made with poets, some things are "I'd really like to draw that character". *The Flash* and *Teen Titans* all came about because I'm really good friends with Geoff Johns. *Supergirl* is because I worked on the *Superman/Batman: Return of Supergirl* story. Some are just natural progressions. *Identity Crisis* came because Greg DiDio and I were having a beer one night. There are lots of different things that come about for different reasons. I'm heading into doing some Marvel covers and I have my eye on several characters, so I'm going to be going for some of those covers. Also to help them with some books that they want to get a boost on. There are some projects that we may be doing more than just covers on, just my run.

Sketch: You have handled quite a few characters. Are there any you haven't done that you would like to try your hand at?

Turner: There are a lot of characters at Marvel that I am interested in, and you might use some or all of them. I did my run at DC and I think I missed every character there that I wanted to. I'm still really interested in picking up *Souffire* and getting to



Agave's Comic artist designed by Michael Turner

Batman © DC Comics Artwork by Michael Turner



Identity Crisis Batman Toy design by Michael Turner.

Ekos, that would be great. **Soulfire** has a phenomenal ending. It has twice the impact of the beginning. I'm really looking forward to drawing that book. Other companies? Jeff Campbell and I did a cover-swap so I'm looking forward to doing his cover. Joe Mad and I were just talking last night about switching covers on the new project he and Jeph Loeb are doing, so that sounds like fun. A lot of it just comes from talking to peers and hanging out.

Sketch: As a sequential artist you are used to working in two dimensions, creating the illusion of depth. A lot of your artwork has been translated to three dimensions as statues and action figures. What is it like seeing your work go from the comic book page to something that can be held in your hand?

Turner: We've done a lot of that stuff, from full 3-D product to 3-D video game design as well. Starting off way back when doing the Witchblade statue, it was always interesting trying to get the full turnaround, to see what it's going to look like in 3-D and realize what your stuff looks like in a different medium. My mom is a sculptor. For the Aspen bust that we did, she actually took my drawings and took an outline and put them into the sculpt and sculpted the outline into it. I didn't know what a profile looked like until she actually put it into the actual sculpt. It ended up looking just like I drew it, which was really amazing.

It's challenging because you're trying to think in a third dimension and imagine how the sculpt will look. Some things will look good in 2-D that will not look good in 3-D. Certain shapes don't translate

very well. You have to know which those are and I'm learning daily.

Sketch: Some of those things may be signatures of your style, and people want to see a Michael Turner drawing brought to life.

Turner: Some of the things in my style, I don't like what it looks like. It might look good in 2-D but I don't like that in 3-D. There are always certain things that you are fighting with. You want it look like what you are doing but not...weird.

Sketch: Is there a difference in approach to designing statues and action figures?

Turner: With statues you have to do more of a dynamic pose. It's going to be more of an action oriented shot. With a toy, that's for the kid to do. It's for them to put it in a pose. So you do it more straightforward, do the articulation and let them go to town. A statue has to look good without being able to move. For toys, there are certain things you can do to the posture and things you can add to it to still make it representative of my work.

Sketch: How much input do you have in the final product? Is your job at an end after you turn in your drawings?

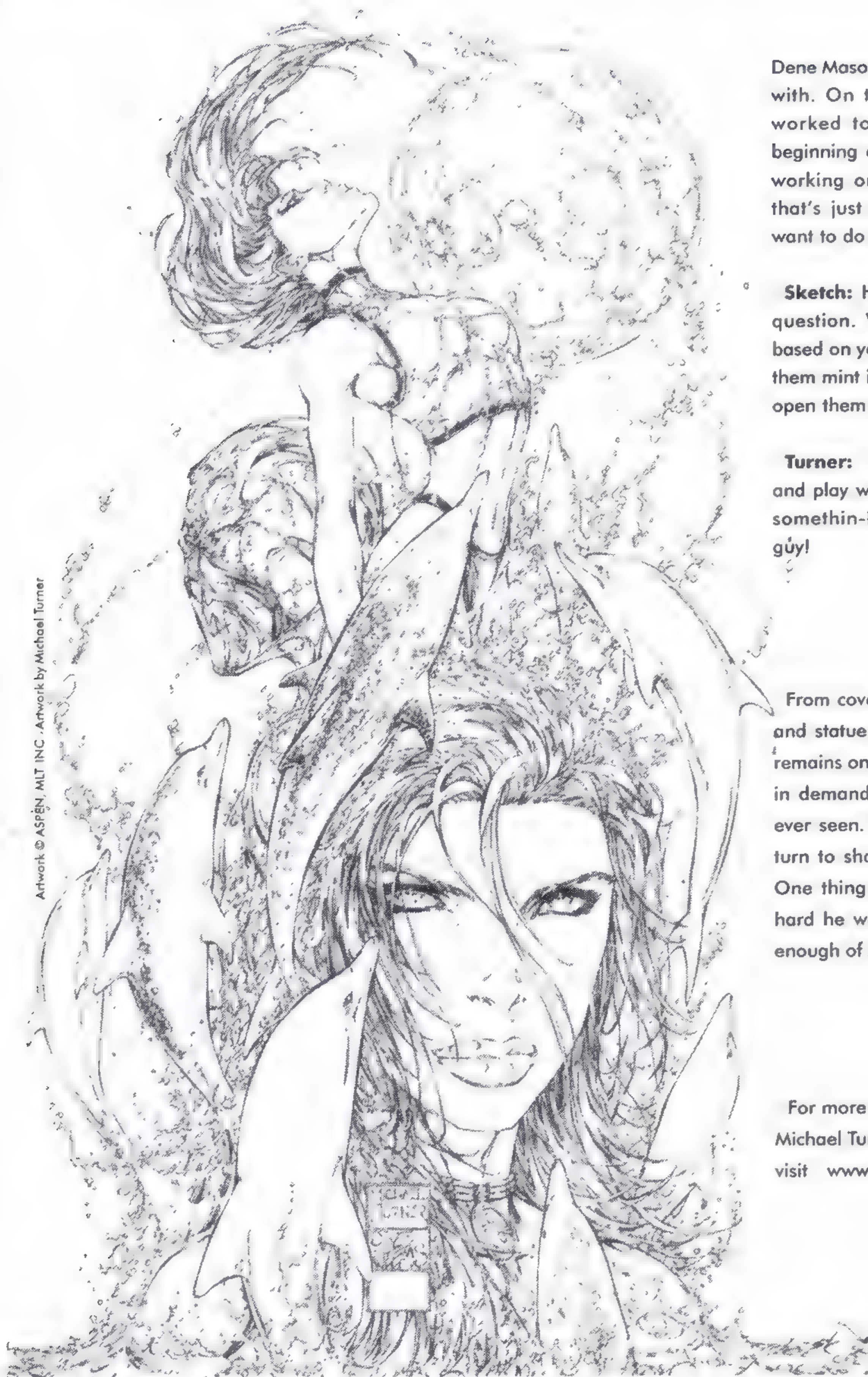
Turner: I've been very fortunate to work with people that want us involved in all of the steps of the process. We see the stages of production and give our notes and approvals. We don't have final kill approvals but I wouldn't want that anyway. I'm pretty easy to work with.



Green Arrow, Black Canary © DC Comics Artwork by Michael Turner

Identity Crisis Green Arrow and Black Canary toy designs by Michael Turner.

Artwork © ASPEN, MLT INC. Artwork by Michael Turner



Fathom artwork by Michael Turner.

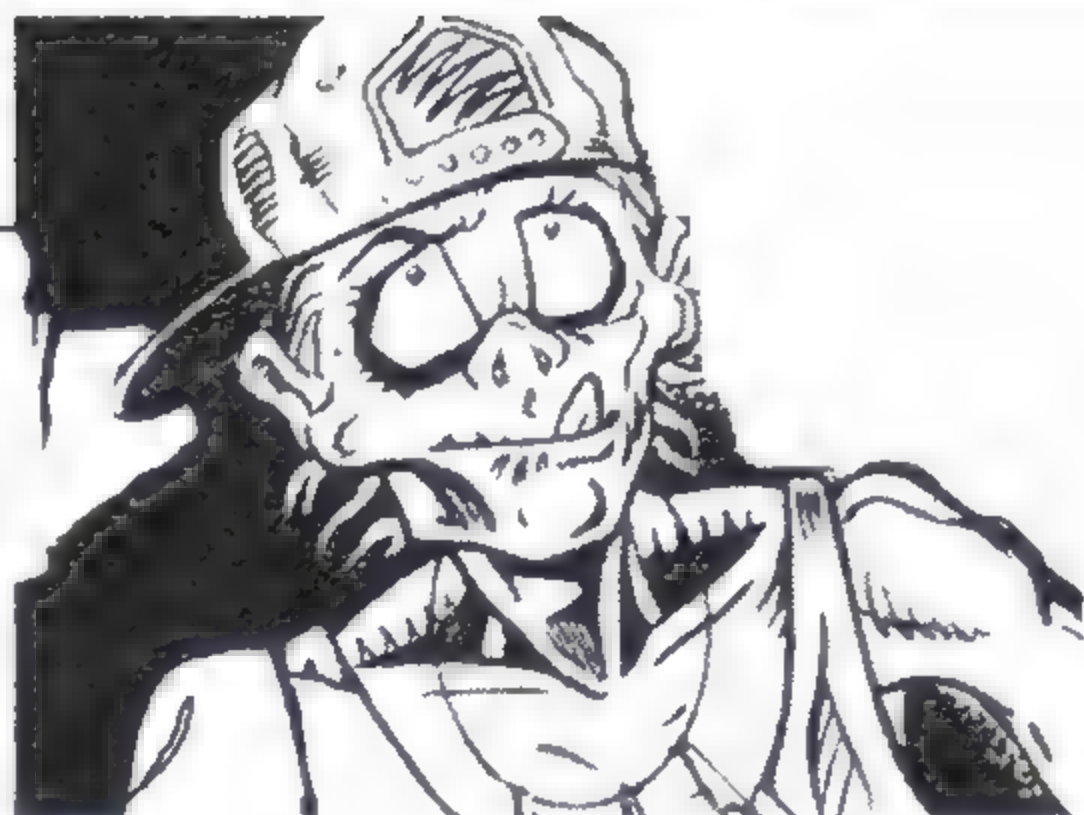
Dene Mason has been great to work with. On the Soulfire statue, we worked together from the very beginning on that one and we are working on a Kianey statue now that's just phenomenal looking. I want to do a big dragon one day.

Sketch: Here's the most important question. When you get the toys based on your designs, do you keep them mint in the package or do you open them up and play with them?

Turner: I'm gonna take 'em out and play with 'em. I'm not a keep-somethin-locked-in-plastic kinda guy!

From covers to full interiors to toy and statue designs, Michael Turner remains one of the busiest and most in demand artists the industry has ever seen. Now it's Marvel Comics turn to share in the Turner magic. One thing is sure, no matter how hard he works, fans will never get enough of Michael Turner!

For more information about Michael Turner and Aspen Comics visit www.aspencomics.com.



The Universe at Your Finger Tips Thoughts on Scripting Comic Books

by Tom Bierbaum

A Day in the Life of a Comic-Book Writer

What's it like to be a comic-book writer? Here's a look at what would have been a typical day for me back when I was working full-time in the business. I think you'll agree that the operative phrase here is "Nice work if you can get it..."

3:45 a.m.:

The alarm goes off and I get up.

"What?!" I can hear you asking, "Why 3:45 a.m.?" As a writer, you're in charge of figuring out when you're at your most productive and most effective and I felt like the pre-dawn hours were best for me. It helped that this was back before Mary and I had kids, so I was really free to set my own schedule and I took full advantage. You should absolutely figure out your own best time to work and I think, by far, the majority of creative people are "night people," so you should set your schedule accordingly.

4:15 a.m.:

After a few grooming maneuvers and a few morning calisthenics, I sit down in front of a computer, eating a little fruit to get me started.

My first priority is to tackle any writing that has to be submitted that day, particularly if there are art pages that need to be dialogued. This was always time-sensitive material so our bosses could get the letterer lettering and the inker inking as quickly as possible. I liked working on deadline material at this hour so I was getting a decent draft together early enough in the day that I'd still have time for several hours to pass before I'd have to finish polishing. That way, I could edit with a

much more dispassionate eye than I can ever manage within a couple minutes or even a couple hours after I've come up with something.

As for how my work station was set up, the basic tool of the trade is the computer. I use a very simple word-processing program (an ancient program called "Write Now") that doesn't have nearly all the bells and whistles of more recent programs but it performs the basic functions without taking up a lot of space on my computer and doesn't create all kinds of formatting issues every time I try and cut and paste. I can't imagine people who prefer to write on typewriters or even in long-hand. From the moment I first got to write on a computer I felt like this was the instrument for me, with its abilities to edit, cut and paste, spell-check, word-search, etc.

This, to me, is how the creative process works — you come up with lots of ideas, pick and choose between the ideas that work and those that don't and then polish and edit till it's the way you want it. Tough to do on a typewriter or with pen and paper. My work station includes shelves filled with reference books like a dictionary, thesaurus, books of quotations, almanacs, histories, books on mythology and some baby name books (which we use to come up with character names). A lot

of this stuff can now be done more efficiently on your computer, so you should get good using your computer's spell-checker and looking up stuff on your browser.

I also always tried to keep handy the run of the comic we were working on (and back issues of previous runs when practical — we were lucky enough to already have our own almost-complete run of Legion issues when we were writing that series), plus things like "Who's Who in the DC Universe" and similar comic-universe reference works. When I play music while working I tend to play classical or instrumentals (I found I could particularly draw inspiration from the soundtracks of favorite movies). I almost never work to music with lyrics — I find the words too distracting. Some people feel like they can't work without their favorite music blaring in the background, but I can't listen to favorite lyrics without singing along and dedicating too much of my brain to the music instead of the work.

In more recent years I've gotten into the coffee habit but back then I didn't rely on caffeine or any other artificial stimulants during a typical work session. The exception was when Mary and I really wanted to do some heavy-duty brainstorming and plotting, in which case we might go out for a meal and get ourselves pretty caffeinated. We had some of our most productive plotting sessions that way, including the time we came up with the idea of resurrecting obscure Legion villainess Glorith to take the role of the Time Trapper at a point where the Legion timeline had been knocked out of whack by the Trapper's death. I very consciously positioned my work station near a window, partly as rebellion against companies for which I'd worked where they intentionally blocked off windows to minimize "distractions" for the workers. If you're going to work creatively, I feel, you **SHOULD** spend a lot of time staring out a window, not sealed inside some isolation booth cut off from the world you're trying to write about.

6:30 a.m.:

Sitting beside the window, I see the sun coming up, so I head out for a two-mile run. Since the kids came along I no longer find the time for daily exercise, but when I was writing comics full time, it was a high priority, partly because it's a great time to brainstorm, let your mind wander and have cool ideas hit you out of the

blue. I have a pretty clear recollection of coming up with a lot of our "Mordru Arises" storyline from Legion #43-48 during one particularly productive morning jog. In earlier years I'd go and run as soon as I got up, prior to sunrise, but one encounter with armed robbers convinced me to wait until the sun came up.

8 a.m.:

I'm home again, showered and back at the computer, this time with a bowl of hot cereal or some other breakfast-related food. By now I'm trying to wrap up the first draft of any real deadline work for the day. By about this time, wife and writing partner Mary is probably getting up, and it's getting time to discuss things I've come up with or to have her help me work out snags I've run into. Ideally, it's also time to put today's deadline work aside so we can read it fresh later in the day. 9 a.m. This is a good window to turn our attention to less pressing chores — plots for future issues, letters pages, story arcs to pitch to the editor, ideas for new projects, etc.

In a lot of cases these are the parts of the job where it's helpful to have a writing partner/sounding board off of which to bounce ideas. The early morning hours were right for the stuff that just needs a solitary worker to hammer out the details and now's the time for those things that benefit from discussion and collaboration. It's also a chance to simply switch approaches and give the creative juices a chance to flow in a different direction so a different set of ideas can start bubbling to the surface. A lot of times it's this kind of gear-shifting that shakes loose a solution to that vexing problem I couldn't solve at 5 a.m.

Noon:

I've probably had some kind of lunch while talking with Mary or working back at the computer and often I take a nap around the middle of the day. If I was up at 4 a.m., I can usually use a nap by about now and there's no better time to come up with creative ideas than when I'm fading into and out of sleep, when my subconscious is just overtaking my conscious mind. At these times I usually tried to have a pad and pen handy so any ideas that did occur to me would get jotted down and not lost in the mists of my mind's half-asleep meanderings.

1-2 p.m.:

Typically I'm polishing the work I did early that morning. When I'm happy with it, I print it up and Mary and I read the script to each other out loud to see how it sounds and feels. When we're happy with the script, we indicate balloon placement on copies of the artwork and then pack everything up so we can take it to Fed Ex.

6 p.m.:

If it's been a busy day or we've really struggled with the script, we know now's the time to whip things into a form we can live with and get moving. Fed Ex here

closes at 7:15 (I believe it was 4:30 or 5 when we were based in the West) and you can't allow yourself to miss that deadline. Certainly one of my least favorite activities is speeding through the city racing the clock in the final minutes before Fed Ex locks up. On a more routine day, though, we might have the pages in by 4 or 5 and be able to have a decent dinner at a reasonable hour. I might even eat it somewhere besides in front of the computer.

7 p.m.:

The evenings often included phone calls with our collaborators, friends and contacts to gossip, commiserate, brainstorm, pitch ideas and address the nuts and bolts of our assignments. For example, this might be when we'd get on the phone with Keith Giffen and discuss the pages of his artwork that might be tomorrow morning's dialoguing assignment. And if we had the time and energy that night to take a first pass at the script, all the better to create as much space as possible between first draft final submission. Our schedule was always flexible enough that we could work in periods of recreation and distraction when it suited us. It was important to



keep watching TV and movies, reading books and other comics, listening to music and exploring anything else that might keep us generating new ideas, approaches and inspiration.

8-10 p.m.

Depending on what kind of nap I got, my day would wrap up fairly early, but I'd often take the notebook to bed once again so that any stray ideas that occur as I'm dozing off are once again being preserved for possible future use. While it probably seems like I've dedicated an inordinate amount of the day to brainstorming and collecting

ideas, I considered that to be the fun part of the job so I endeavored to be good at it. Being a font of ideas certainly came in handy, for example, when we were dialoguing "The Heckler" and tried to fill that world with as many silly and bizarre touches as we could manage, such as a background billboard for a goofy product called "Delta Epsilon Pies," which had the slogan "It's Not Just a Pie, It's an Adventure." Or when we had to name the Temple for a goofy Rabbi character and came up with "Temple Beth El Cabong." Or had to name the local TV newscast and came up with "Eyecarumba News."

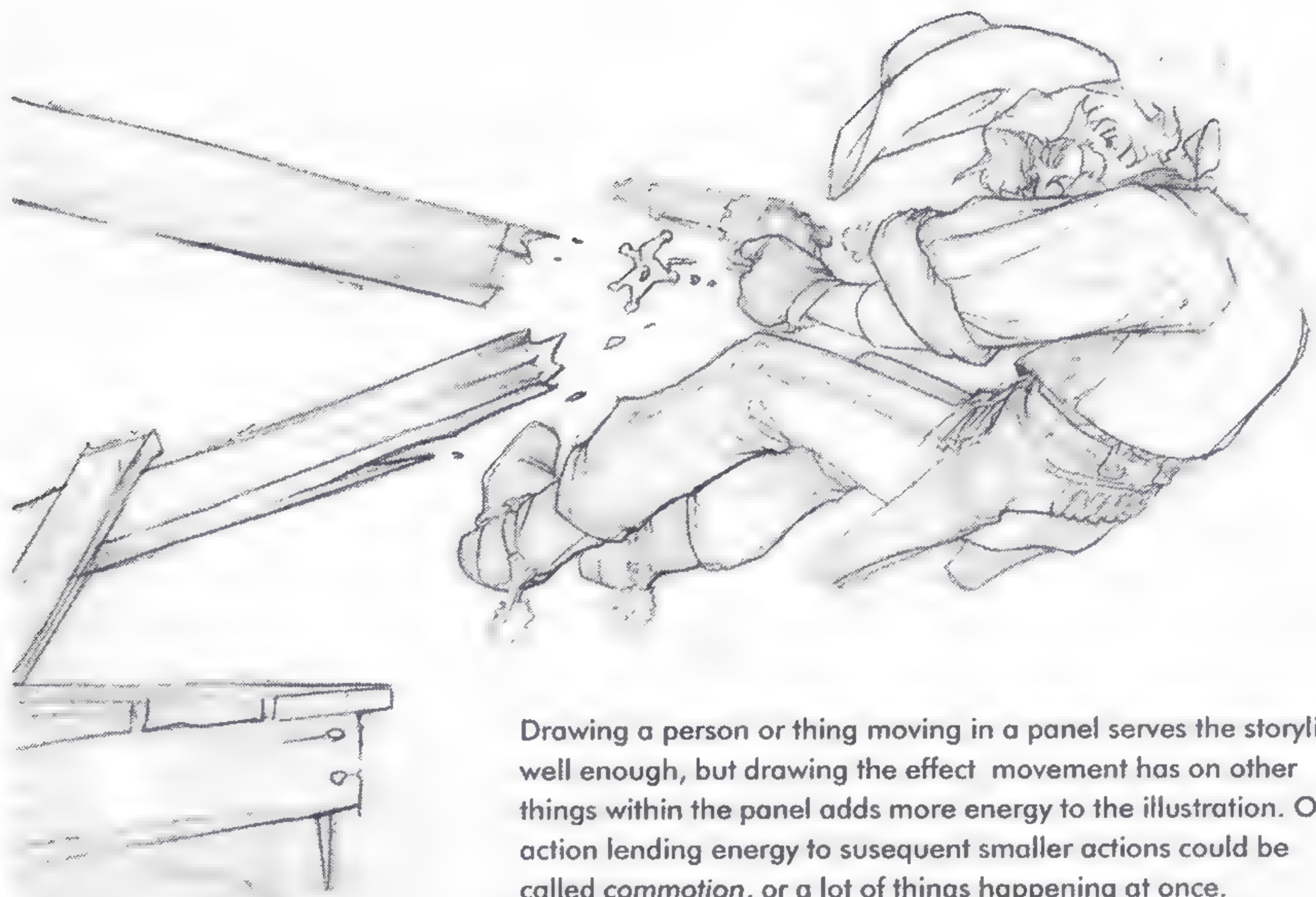
As you can guess, there were days when very little work got done and days where we turned over tons of pages of plot or dialogue, but the schedule was always flexible enough to accommodate what was needed, especially when I was getting up a good 11 hours before Fed Ex closed. As you can see, it's not a bad life at all, at least when you like the assignment and your editor and collaborators are behind you.

It's times like those when a bad day writing comics beats a good day at almost any other job.

Short Rounds

by Mitch Byrd

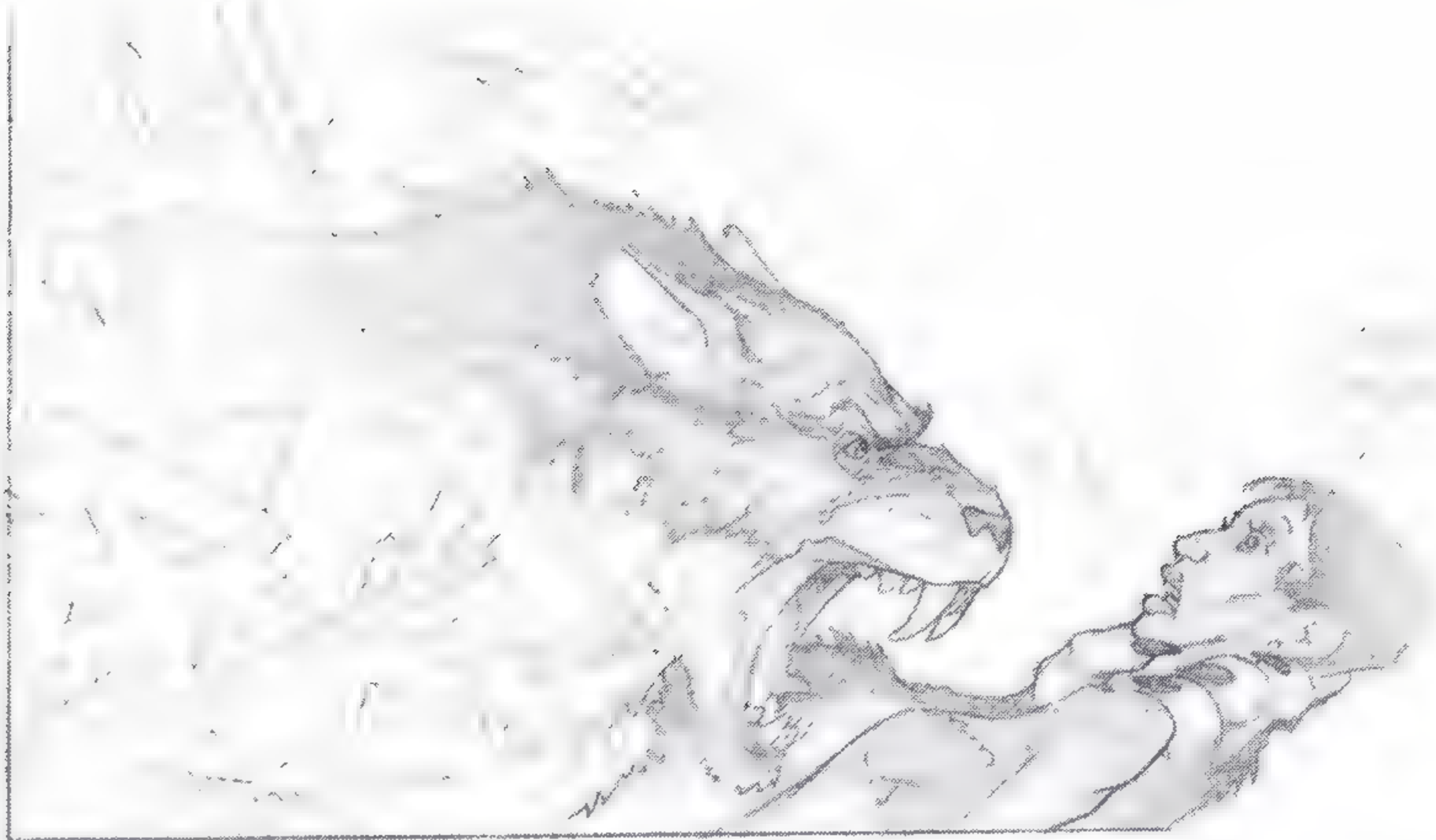
COMMOTION IN THE MOTION



Drawing a person or thing moving in a panel serves the storyline well enough, but drawing the effect movement has on other things within the panel adds more energy to the illustration. One action lending energy to subsequent smaller actions could be called *commotion*, or a lot of things happening at once.



Commotion, to my mind, means that a character or thing in the story is moving with enough force to affect things around them. If you draw the effect of movement, you draw more attention to that movement. If someone is simply walking down the road the effect of that minimal action would be small on anything in the vicinity as compared to someone running into a pyramid of oranges at the Piggly Wiggly. Oranges everywhere!



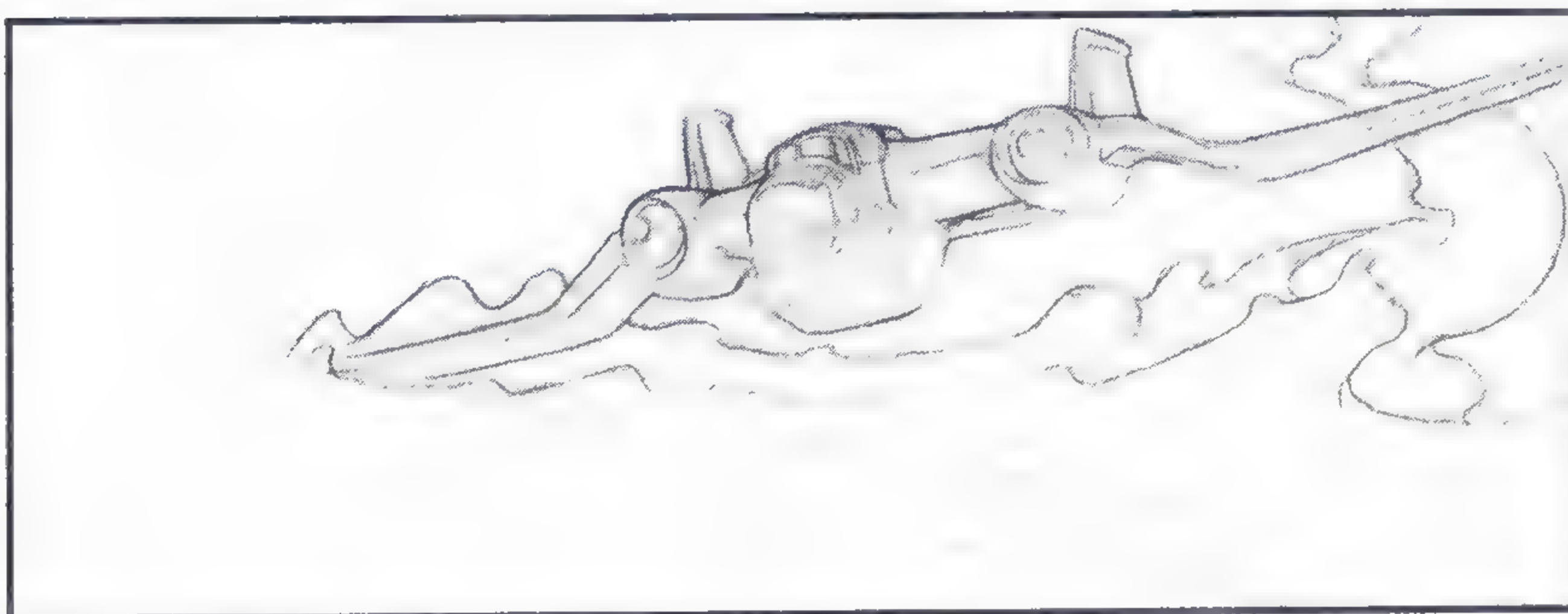
For example, if the werewolf runs through the window, there will be glass everywhere, right? It seems simple, but you have to keep in mind that the breaking glass of the window has movement to it, but it is movement *born of the werewolf's actions*. The glass follows the wolf, so most of the shards will be *behind the wolf*.



Anyone or anything is going to have mass that wants to continue moving in the direction it started. That's the energy of inertia.

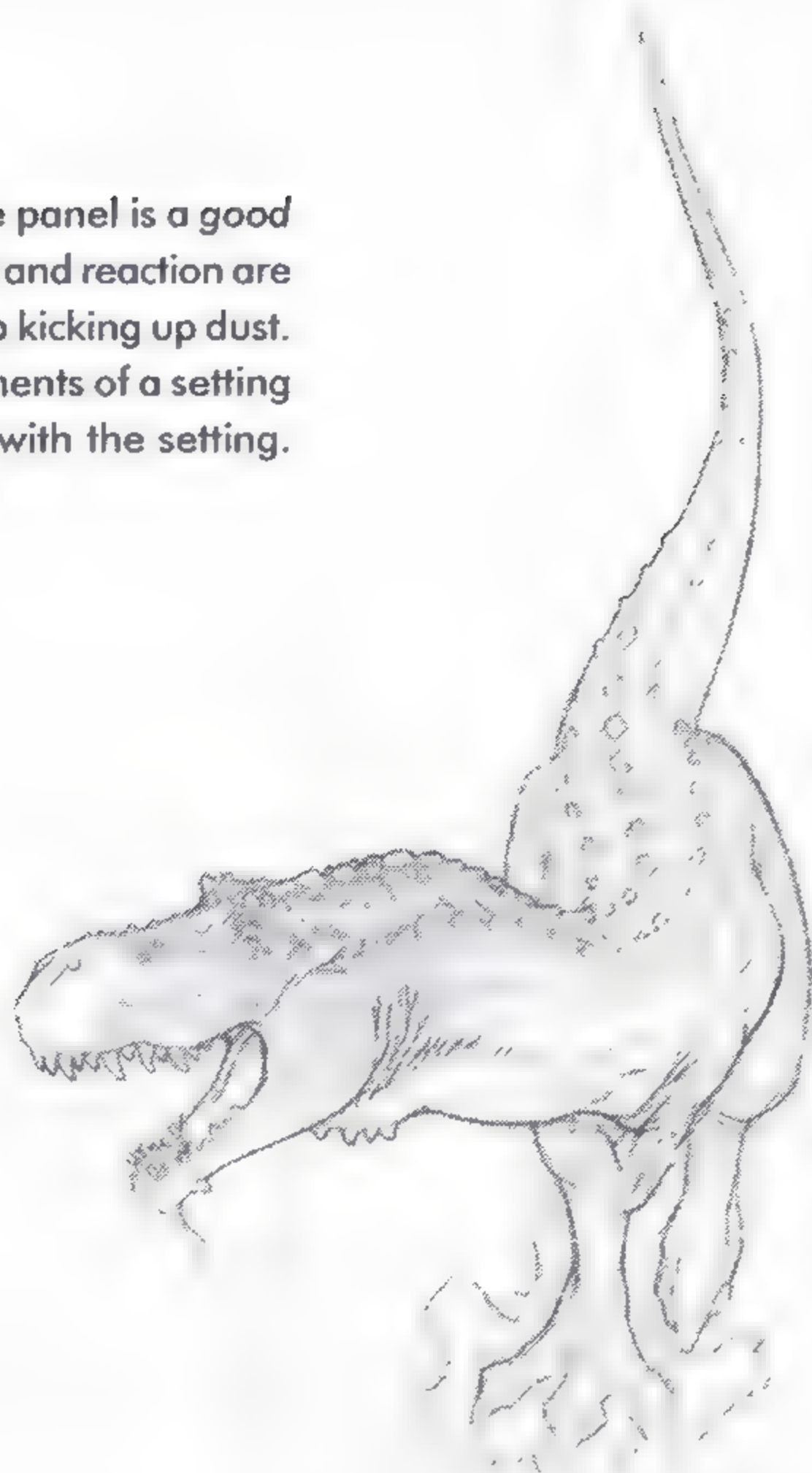
For example, if a character is rolling down a sand dune, the greater mass of the character's body will overwhelm the lesser mass of the arms and legs. The center of the mass moves in one direction as it spins and transfers the energy of that spin to the lesser mass and sends that energy in an opposite direction. For every action there is a reaction. The character rolls down the hill but his arms and legs flail outward. The sand as a whole is of far greater mass than the character but the individual grains are tiny. The sand grains are to the character as the character is to the dune. The sand grains will release the energy of the character as she rolls past and move as far as its own mass will take it until gravity takes over.

The character carrying the car battery has to move in accordance to gravity, to the force the battery exerts as it wants to fall to the ground. The weight of the battery will affect every step of the character as she carries the heavy thing across the panel. The battery is transferring energy in the form of force outward in its association with the character's contact with it.

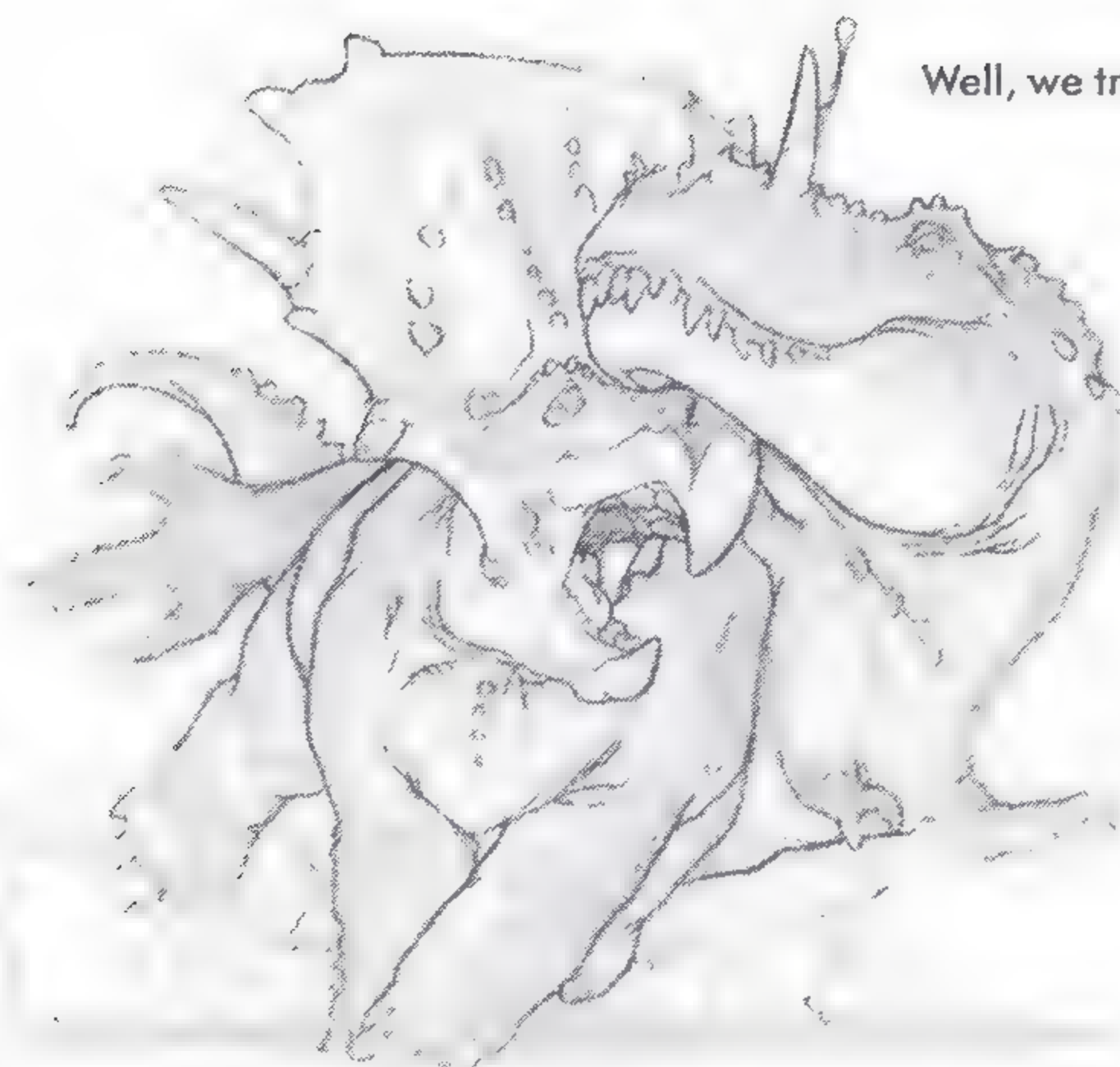


The jet passing through the cloud bank is such a contrast of densities that the wing would cut right through it, but the air turbulence trailing the wing would have a drastic effect as it rolled outward though the cloud as the jet passed.

A little commotion in the panel is a good thing, whether the action and reaction are extreme or just a footstep kicking up dust. Interacting with the elements of a setting involves the characters with the setting. It makes them part of it.

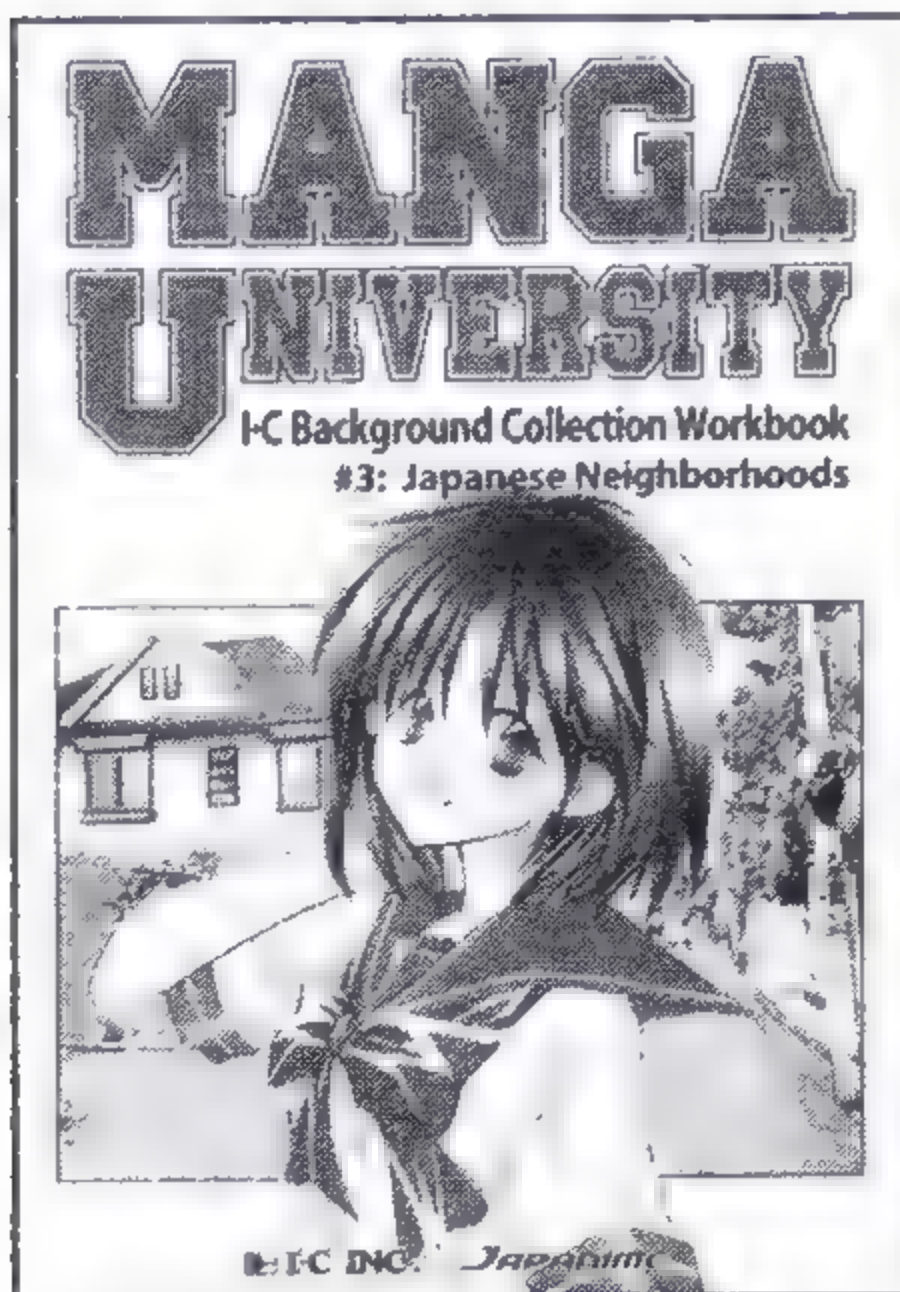


Well, we tried to make a point!



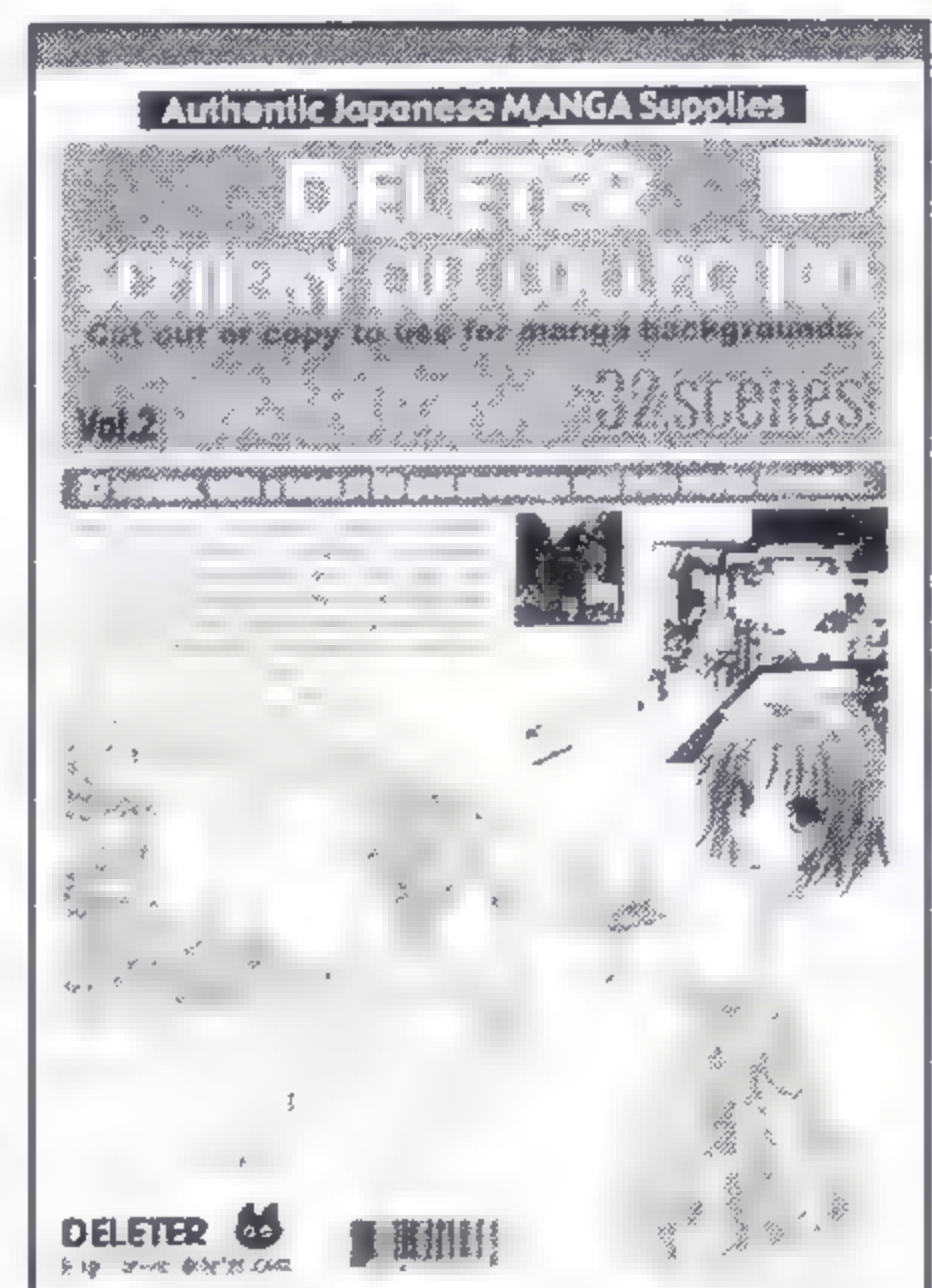
Review:**Easy Backgrounds**

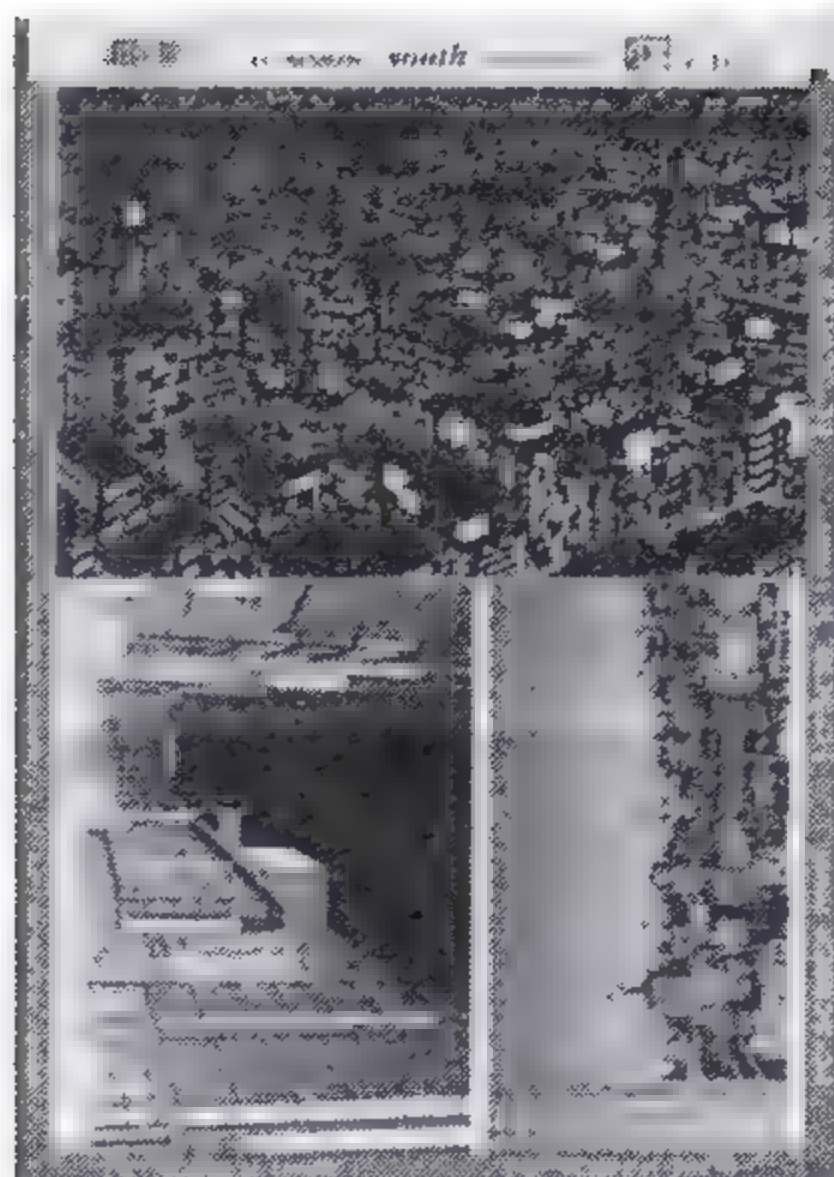
With so many *How To..* books being published over the past couple years, you can find yourself really lost. However, with the popularity of such books, we have also received many bonuses, one being the "easy backgrounds" templates. These "templates" have been published in many different formats. In this article we will review several of these and see if they can offer you an advantage.



The first one we are going to look at is a book called **MANGA UNIVERSITY 1 • C Background Collection Workbook**. There are three different ones being published in the U.S, each book focusing on a different theme such as: *Tokyo Sites, Highrises and City Streets* and *Japanese Neighborhoods*. With over 40 illustrations in each book they can be valuable instruments. Each page has an illustration in simple line art and then the same illustration toned with screens. The simple line artwork can be colored or be re-toned to offer a different time setting (night, mid-morning, etc).

The second is a pad of artwork by Deleter titled **DELETER SCENERY CUT COLLECTION**. Deleter has offered three volumes: *Beginners Edition, Restaurant and Traditional Scenery Edition*. The artwork is presented in a pad format with padding on the top to make pulling out the artwork easy. Deleter wants you to place the artwork over your characters and remove the area with a razor knife then glue it onto your artwork. It does say you can copy the page to keep from destroying your original. Some of the scene are full-page and then some are half the page with a "blacken" version below. This offers you two choices of the same artwork but lighted differently. This collection doesn't use screen tones allowing, you to color or to tone the artwork yourself. The artwork would be easy to scan and use PhotoShop to drop the artwork into place.





Next is an old tool that is used very often on Manga artwork. I•C Inc. offers **I•C Screen Youth Tones** with printed backgrounds. As with most screen tones you are limited to the availability of the tones. Once you cut a tone and place it onto your artwork you can't reuse them. Also, most of the ones that I saw were screened with tones or used a lot of blacks. Most of the tones with screens didn't scan very well to be used in PhotoShop. The scenes that are line art seemed to scan very well. The artwork illustrations are great but the product seemed to limit it's usability.

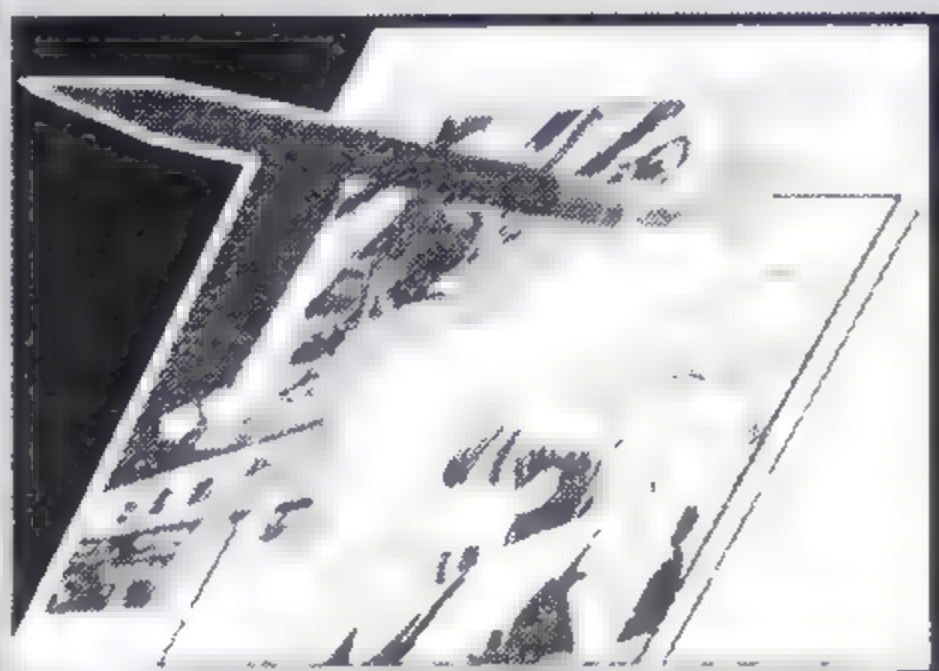
The biggest problem is that they are all done at a certain point of perspective that you can't alter. The only way you can alter anything is to move your character up and down to move the perspective horizontal line.

Applying a Background Scene

First, draw your characters and find the appropriate background.

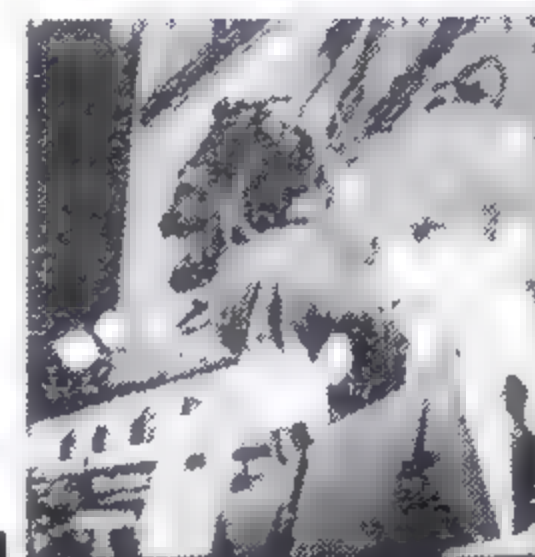


Once you have found the background that you want to use, cut it into dimensions that are slightly bigger than the area that you require.



Cut off sides of the background till it 'fits' into the panel. If your using Scenery Cut Collection or Manga University Background Collection, before adding the glue cut precisely as possible without ruining the comic paper. If you're using IC Tones bray the tone down and then cut and remove any access film.

If you have cut this panel out you can either scan it into your computer and drop it on the page or tape it back on the comic book art boards. Add additional tones if needed.





Blue Line Pro

ART PRODUCTS

**COMIC BOOK ART BOARDS, EXCLUSIVE ART PAPERS
ART TOOLS & SUPPLIES, ART BOOKS, FONTS
MANGA ART TOOLS, MARKERS & BOOKS
SKETCH MAGAZINE, SKETCHBOOKS, PORTFOLIOS**

BLUELINEPRO.COM

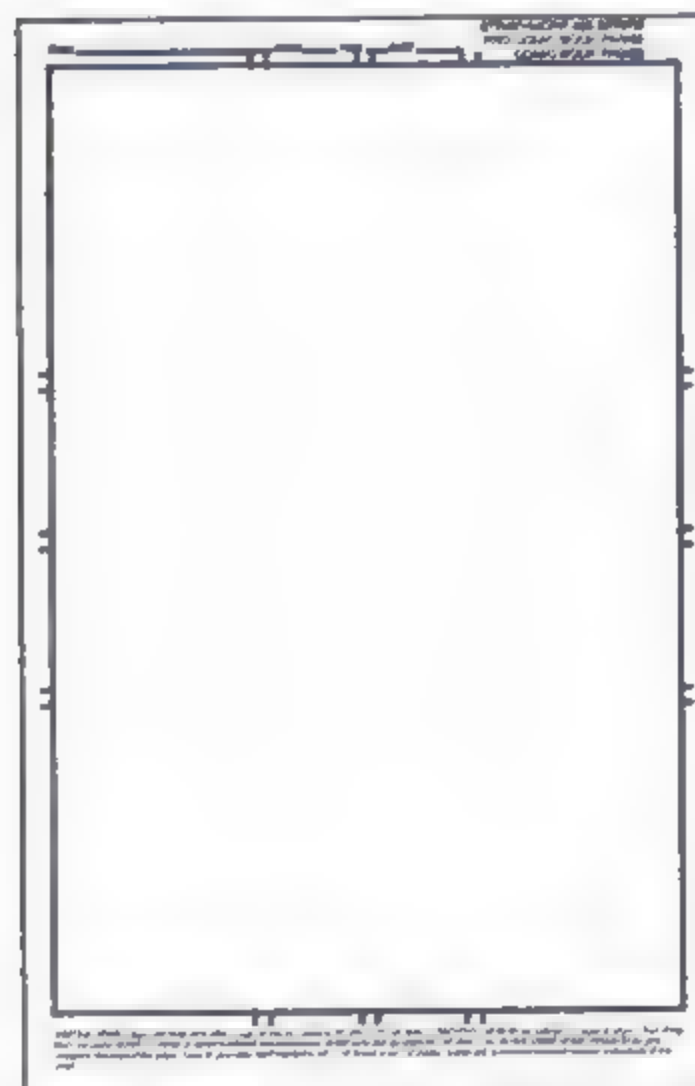
COMIC BOOK ART BOARDS and CUSTOM PAPERS



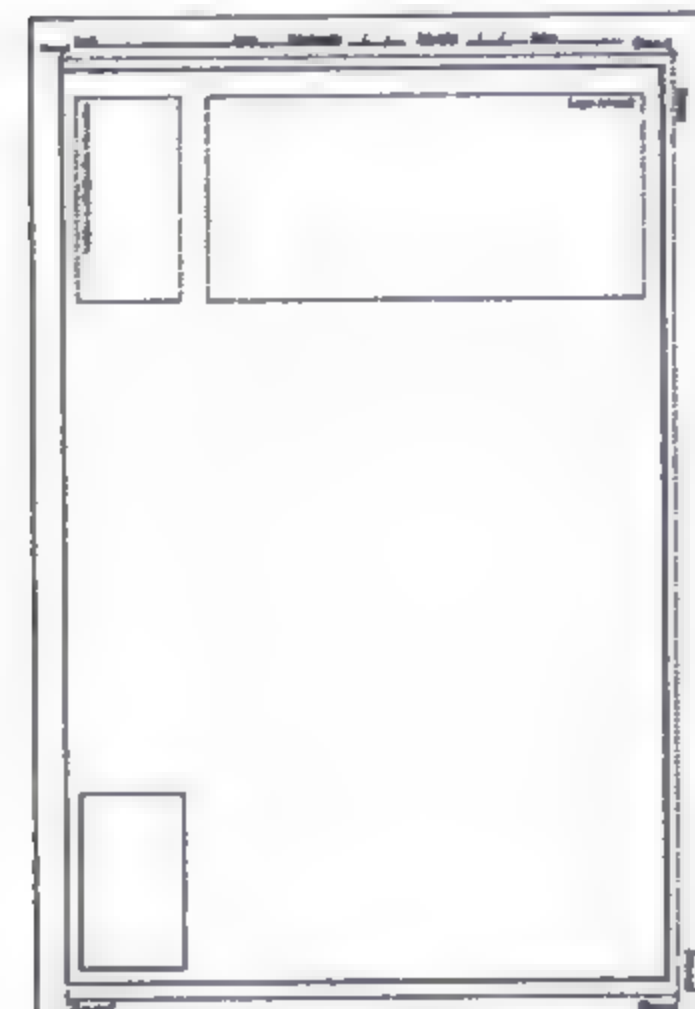
Full Trim Format Art Boards

PLY

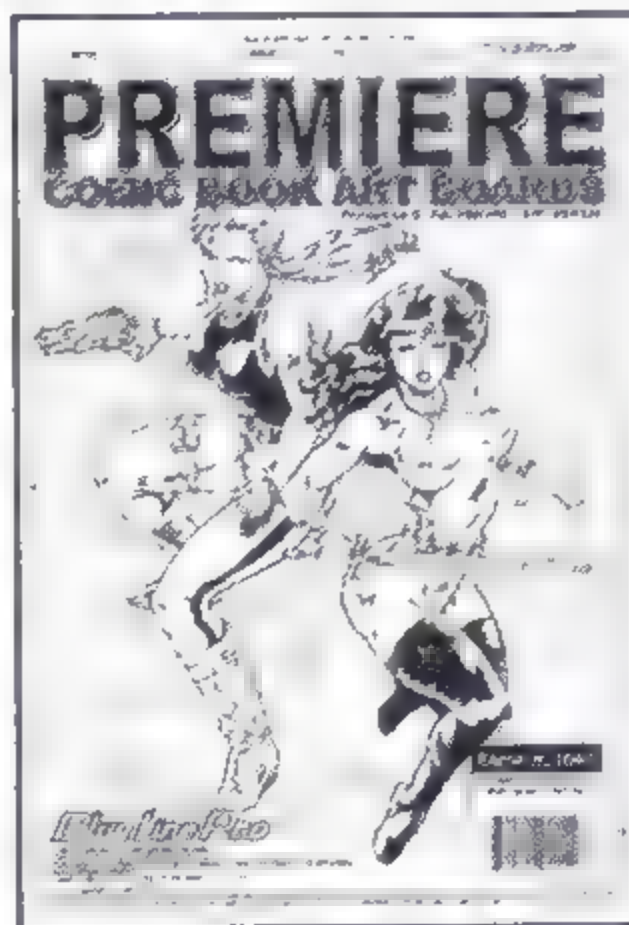
Ply is the thickness of the paper. A 2 ply paper has two pieces of paper pressed together and a 3 ply has 3 pieces of paper pressed together which is thicker than 2 ply



Traditional Format Art Boards



Cover Sheets



PREMIERE300(STRATHMORE)

300 Series Full Trim Format

PRO 300 Series Comic Book Boards is an economical heavyweight paper. Like the rest of the Blue Line products the Pro 300 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals do.

• **PRO 300 Series (SMOOTH)** surface is a 100lb 100% acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

- ITEM# BL 1041 SRP \$19.95

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

• **PRO 300 Series (REGULAR)** toothy surface is a 100lb 100% acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

- ITEM# BL 1042 SRP \$19.95

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

PREMIERE400(STRATHMORE)

400 Series Full Trim Format

400 Series already has a very serious history. Comic Book Boards 400 series is printed on the finest art paper available. Strathmore. Like the rest of the Blue Line products the 400 Series is pre-printed with a non-photo blue border that allows the artist to draw comics the actual size that professionals draw.

• **S400 Series (SMOOTH)** surface is a 100% acid free Bristol. This Strathmore board is ideal for detailed ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL 1043 SMOOTH 2-PLY SRP \$21.95

- ITEM# BL 1045 SMOOTH 3-PLY SRP \$32.95

• **S400 Series (REGULAR)** toothy surface is a 100% acid free Bristol. This Strathmore board works well with pencils, inks, charcoal and pastel.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL 1044 REGULAR 2-PLY SRP \$21.95

- ITEM# BL 1046 REGULAR 3-PLY SRP \$32.95

PREMIERE500(STRATHMORE)

500 Series Full Trim Format

500 series comic book boards is the top of the line for art paper.

Strathmore 500 is 100% cotton fiber, Acid free and unsurpassed for fine pen and pencil work.

• **500 Series (SMOOTH)** surface is a 100% cotton fiber acid free board. This Strathmore board is ideal for pen ink work and is also suited for pencil and marker.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL 1047 SMOOTH 2-PLY SRP \$47.95

- ITEM# BL 1049 SMOOTH 3-PLY SRP \$66.95

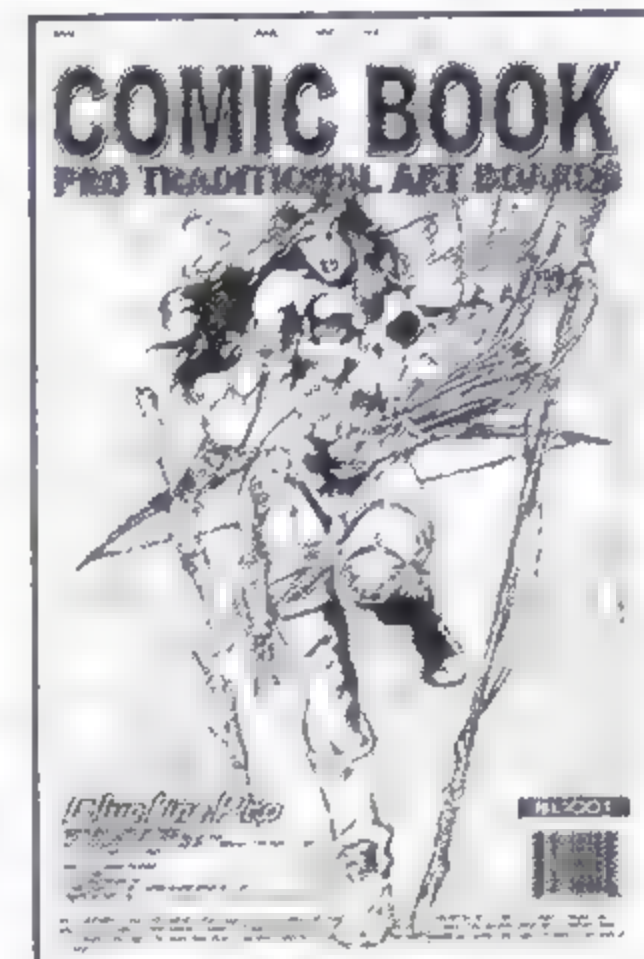
• **500 Series (REGULAR)** toothy surface is a 100% cotton fiber acid free board. This Strathmore board works well with pencils, charcoal and watercolor.

12 pages per pack

11" x 17" pages with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area/ bagged

- ITEM# BL 1048 REGULAR 2-PLY SRP \$47.95

- ITEM# BL 1050 REGULAR 3-PLY SRP \$66.95



PRO COMIC BOOK ART BOARDS

(Full Trim Format)

Blue Line has taken the quality paper that they have used in the "Pro" pages for years and printed a newly designed Full Trim border format in non-photo blue ink.

This offering the artist the quality of Pro pages with an advanced page border.

In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

- ITEM# BL 1038 SRP \$18.95

24 pages per pack

11" x 17" 3-ply white art boards with a 15 3/4" x 10 3/8" image border with a 9" x 13 3/4" safe area dotted border area and 1 Cover Sheet with 10 3/4" x 16" non-photo border printed/ bagged.

PRO COMIC BOOK ART BOARDS

(Traditional Format)

Pro Comic Book Boards white surface offers a smooth surface to pencils and inking with a brush literally glides across the surface (quill pen not recommended). Pro has offered thousands of artist the opportunity to begin their careers on a pre-printed boards like the professional publisher uses.

Traditional Format has the original 10" x 15" image border with panel markers for a traditional page layout.

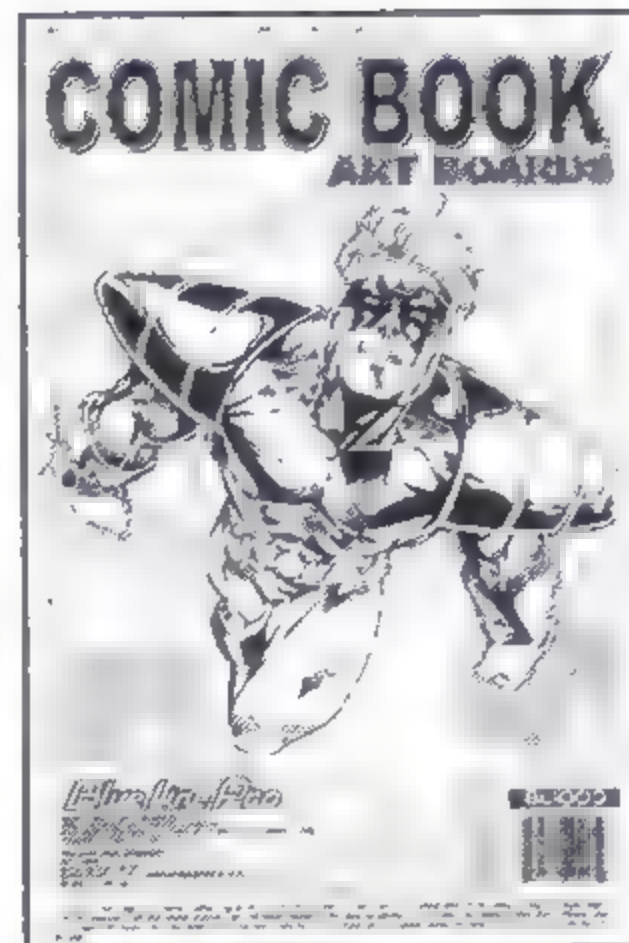
Page size is 11" x 17" with a non-photo blue image area of 10" x 15". In addition, each pack also includes one page of Blue Line Comic Book Cover Sheets, specifically laid out with a larger image area for standard comic book cover designs.

Use pencil, ink (brush recommended), markers, wash, acrylics.

- ITEM# BL 1001 SRP \$18.95

24 pages per pack

11" x 17" 3-ply white art boards with a 10" x 15" non-photo image printed and 1 Cover Sheet with 10 3/4" x 16" non-photo image printed/ bagged



COMIC BOOK BOARDS

Comic Book Boards are specifically laid out with an image area for standard comic book designs. These boards like the other comic book boards offer an area to write the name of the book the artist is drawing, issue number, page number and date. This helps to keep track of your boards and where they belong. Double page spreads are a snap for an artist. Fast and easy with no cutting.

Use pencil, ink (brush), marker, wash.

- ITEM# BL 1003 SRP \$14.95

24 pages of Blue Art Index per pack

11" x 17" pages with a 10" x 15" non-photo image/ bagged.

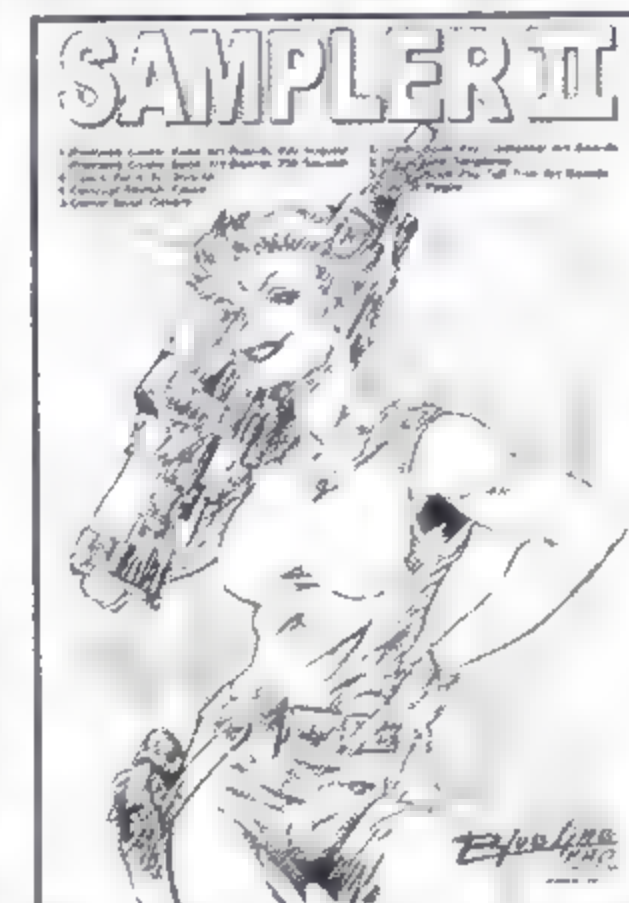
COVER SHEETS

These Comic Book Cover Sheets, show a border for your drawing with pre-marked bleeds for trimming with an area for the possible placement for the book's logo and company information clearly marked. This helps to keep all of the important elements of the covers from being covered up when the book logo and company info are placed later. They are 12 pages of 2-ply premium Blue art index board that come bagged and feature non-photo blue ink.

- ITEM# BL 1007 SRP \$11.95

12 pages per pack

11" x 17" art pages printed with a 10 3/4" x 16" non-photo blue border printed/ bagged



BLUE LINE SAMPLER II

If you haven't tried Blue Line products, here's your chance! The Blue Line Sampler includes 4-Comic Book Pages, 4-Concept Sketch Pages, 3-Comic Book Cover Sheets, 3-Layout Pages, 3-Pro Comic Book Pages, 3-Storyboard Templates, 3-Full Bleed Pro C.B. Pages, 1-Strathmore 300 smooth, 1-Strathmore 300 regular. All in non-photo blue, of course! That's 25 pages of five different Blue Line products! Check out all Blue Line and Blue Line Pro products in one fell swoop!

- ITEM# BL 1040 SRP \$16.95

25 pages of 8 different Blue Line products

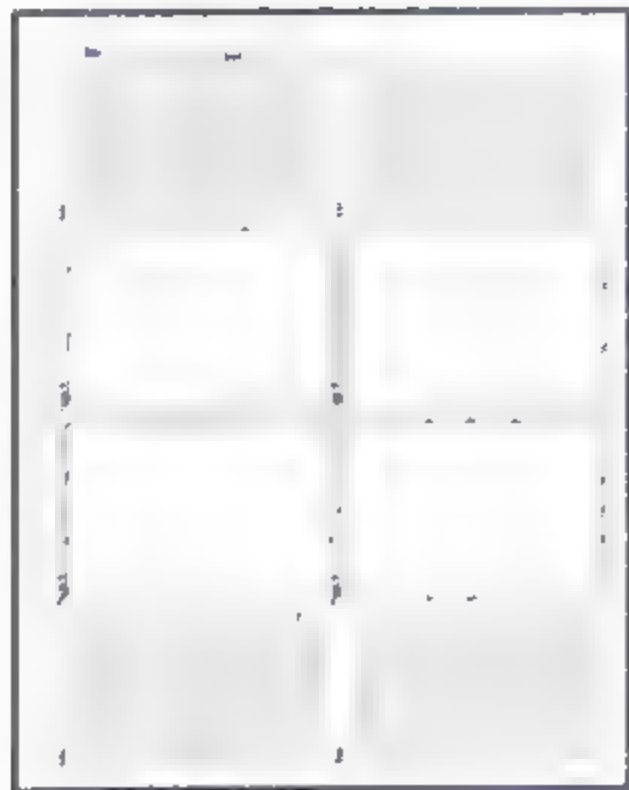


CONCEPT SKETCH PAGES

Record and organize your creative ideas on a convenient, quality art board. Concept Sketch Pages are made from premium index board featuring non-photo blue ink so that the artist can ink his illustrations on a non-repro surface. Concept Sketch Pages offer an image area for an illustrator to draw a character scene or anything. And, it also gives room for written information to be included with the artwork. This is handy when a character is designed for a comic book and you want to include his bio, powers, etc., or a Role Playing character you're playing. These pages can easily be hole punched and inserted into a binder. A character template is even included for quick and easy character creations!

- ITEM # BL1004 SRP \$10.95

25 art pages printed in non-photo blue/bagged.



LAYOUT PAGES

Comic Book Layout Pages uses premium bond paper and printed in non-photo blue, of course, features markings to layout four thumbnails per sheet to detail your comic book page ideas and room for notations and other information.

Used for story boarding your comic book story. A great tool for artists or writers to work out details for the story along with layouts of pages.

- ITEM # BL1005 SRP \$10.95

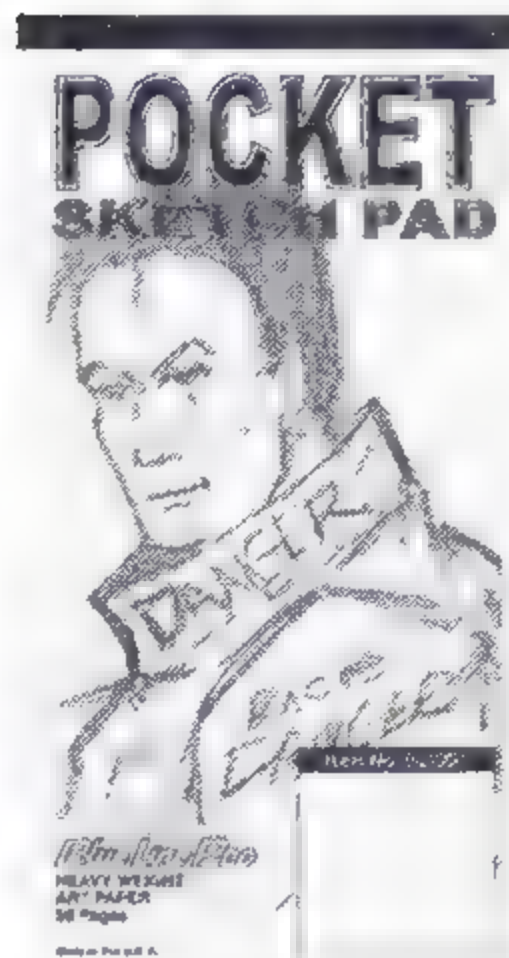
30 8 1/2" x 11" pages printed in non-photo blue/bagged



COMIC STRIP ART BOARDS

Blue Line Pro COMIC STRIP ART BOARDS offer comic strip illustrators an easy and time saving way to create professional looking comic strips. Printed on Blue Line Pro's Premiere (Strathmore) 300 series smooth with a non-photo blue border. Daily comic strip borders measure 4 1/16" x 13". This offers the illustrator the ability to reduce the original at a 44% reduction to the standard daily strip size. Sunday comic strip borders have two sizes, the first is a large format of 5 3/8" x 11 1/2" and the second format of 3 3/4" x 11 1/2". The Sunday strips are drawn at the size they are published and usual have two rows of panels. Each strip offers basic border formats for four and three panels and Sundays allow for additional rows.

BLP COMIC STRIP ART BOARDS 12 Daily Comic Strips and 2 Sunday Comic Strips
- ITEM # BL1052 SRP \$14.95



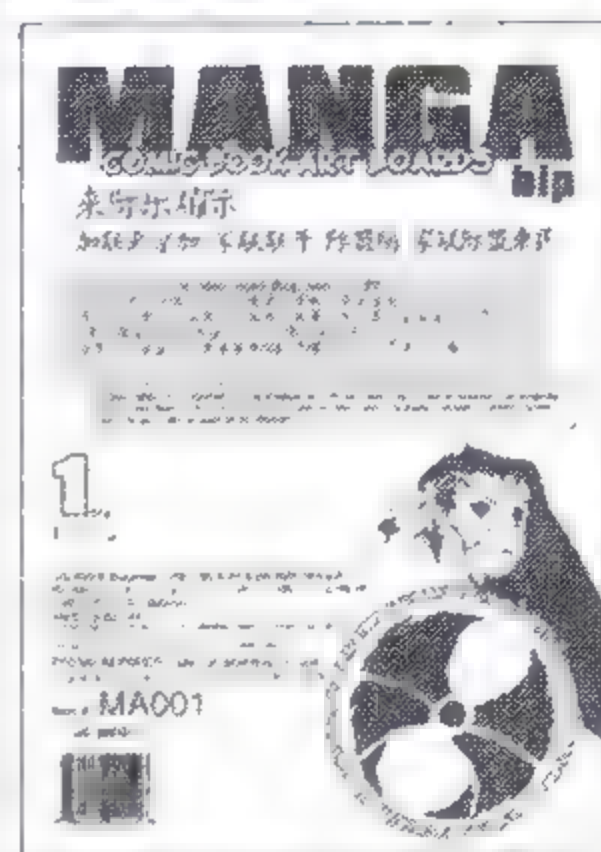
POCKET SKETCH PAD

50 pages of heavy illustration board to carry around in your pocket to have ready when your hit with a revolutionary vision. Great for quick sketches and designs. Featuring Blue Line's quality illustration paper. Great for pencilling, inking and washes. 50 pages / 5" x 9 1/2" / padded / two-color cover

- Item # BL1051

SRP \$6.95

MANGA COMIC BOOK ART BOARDS

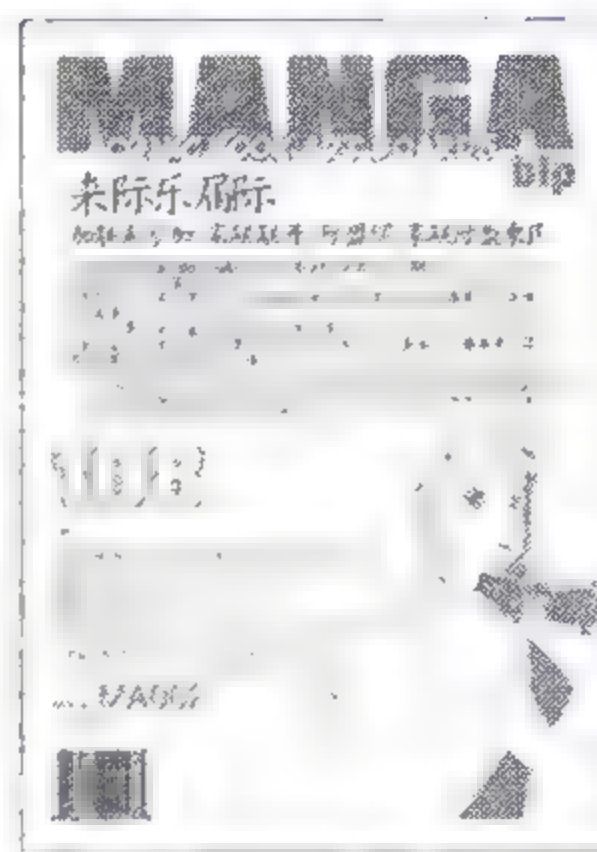


MANGA COMIC BOOK ART BOARDS 1 PLY for Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard B5 SIZE. RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2")

This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
- Item # MA001 SRP \$7.95

MANGA COMIC BOOK ART BOARDS 1 PLY (Professional) - B4 size book. The paper size is based on JIS standard B4 SIZE. RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13")

This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
- Item # MA005 SRP \$10.95

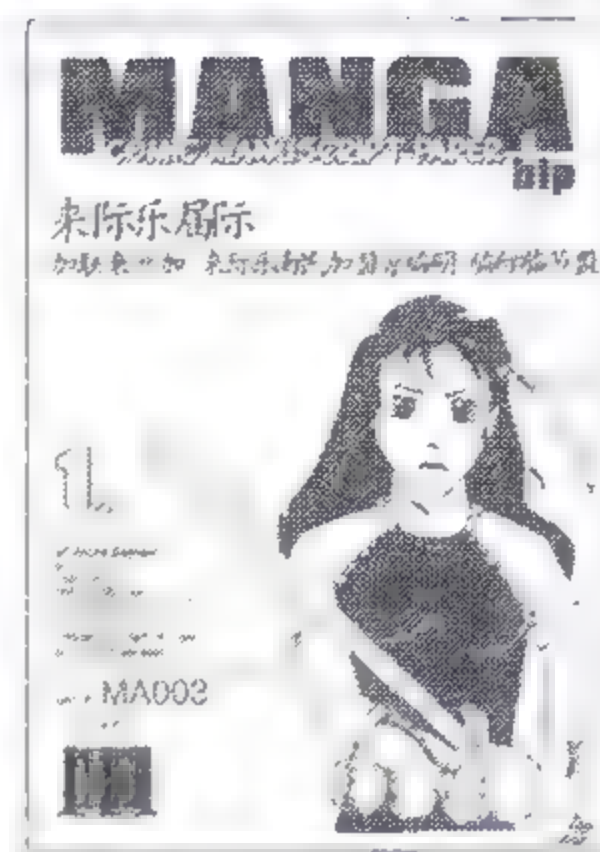


MANGA COMIC BOOK ART BOARDS 108 lb. For Dojinshi (Beginner) - B5 size book. The paper size is based on JIS standard B5 SIZE / RULER (182 x 257 - 150 x 220mm) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4") DRAWING FRAME 150 x 220mm (7 1/2" x 10 1/2")

This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
- Item # MA002 SRP \$9.95

MANGA COMIC BOOK ART BOARDS 108 lb. (Professional) - B4 size book. The paper size is based on JIS standard B4 SIZE / RULER PAPER SIZE - B4 / (220 x 310mm - 180 x 270mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4") DRAWING FRAME 180 x 270mm (9 1/2" x 13")

This board is convenient for designing your frames. Besides the rules, it has center marks and trim marks. The paper is smooth for illustrating with pen. 20 sheets
- Item # MA006 SRP \$11.95



MANGA COMIC MANUSCRIPT PAPER 1 ply (Beginner) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply DOJINSHI (Beginner) (182 x 257) PAPER SIZE - A4 PRINTING SIZE 182 x 257mm (8 1/4" x 11 3/4")

20 sheets

- Item # MA003

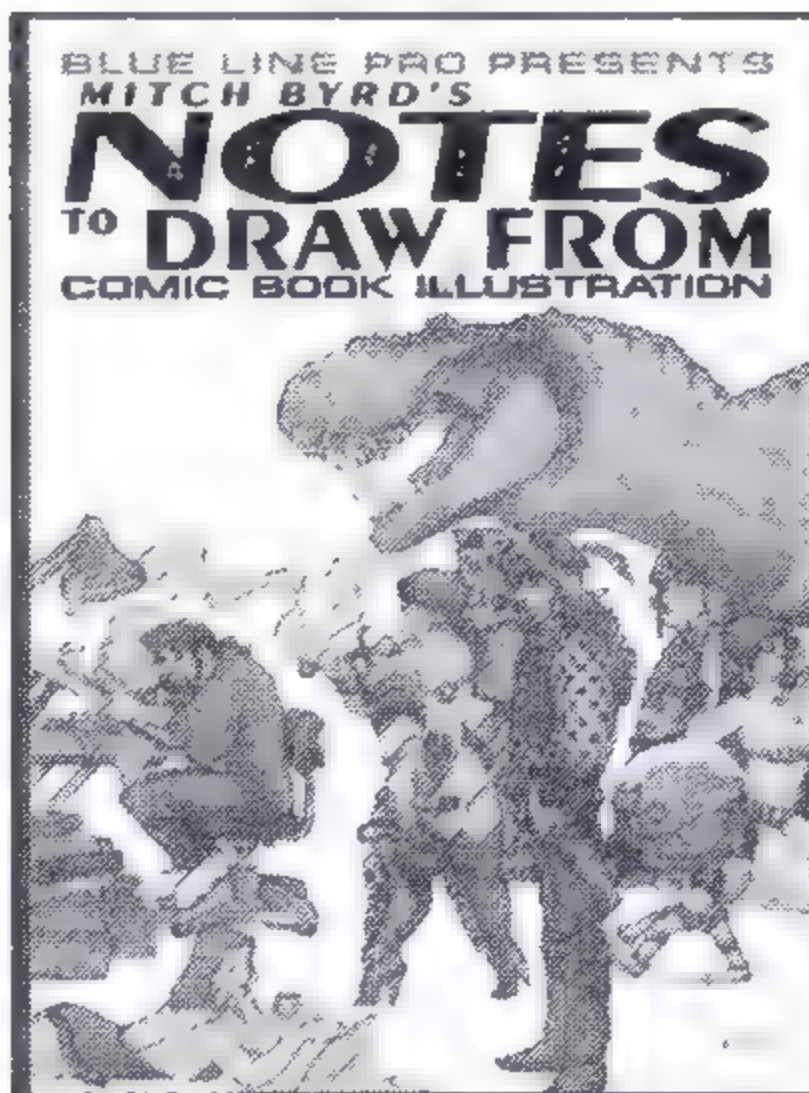
SRP \$6.95

MANGA COMIC MANUSCRIPT PAPER 1 ply (Pro) A blank art board for writers and layout artist to use in designing a comic book. No borders or rulers. 1 ply PROFESSIONAL USE - B4 SIZE PAPER SIZE - B4 / (220 x 310mm) PRINTING SIZE 220 x 310mm (10" x 14 1/4")

20 sheets

- Item # MA004

SRP \$9.95



NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION

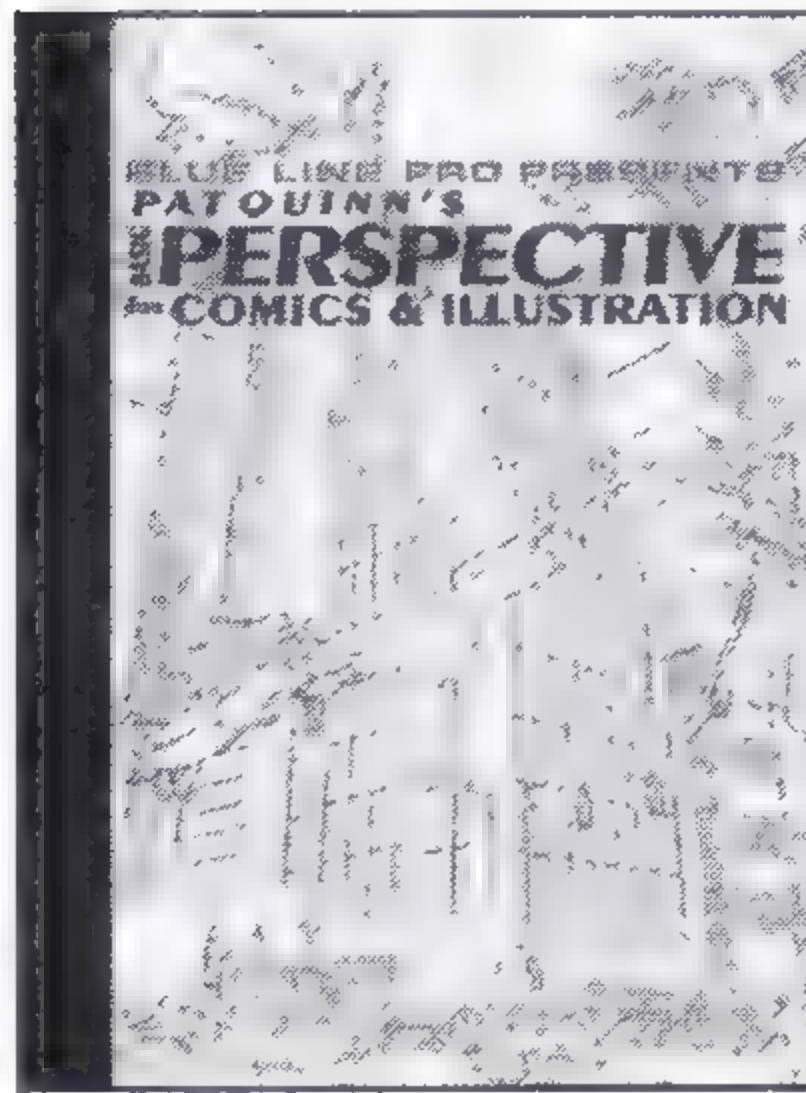
By Mitch Byrd

Mitch Byrd's incredible charming artwork comes to life with this ultimate handbook on illustrating comic concepts. NOTES TO DRAW FROM COMIC BOOK ILLUSTRATION inspired by Byrd's years of professional work and columns in Sketch Magazine, displays the processes and important ideas central to comics such as page layout/composition, character design, perspective, and much more. All this is achieved with complete and precise narratives complimenting step by step visuals that combine to paint a full understanding of comic drawing concepts.

104 pg. full color.

SRP \$15.95

ITEM# BL3010

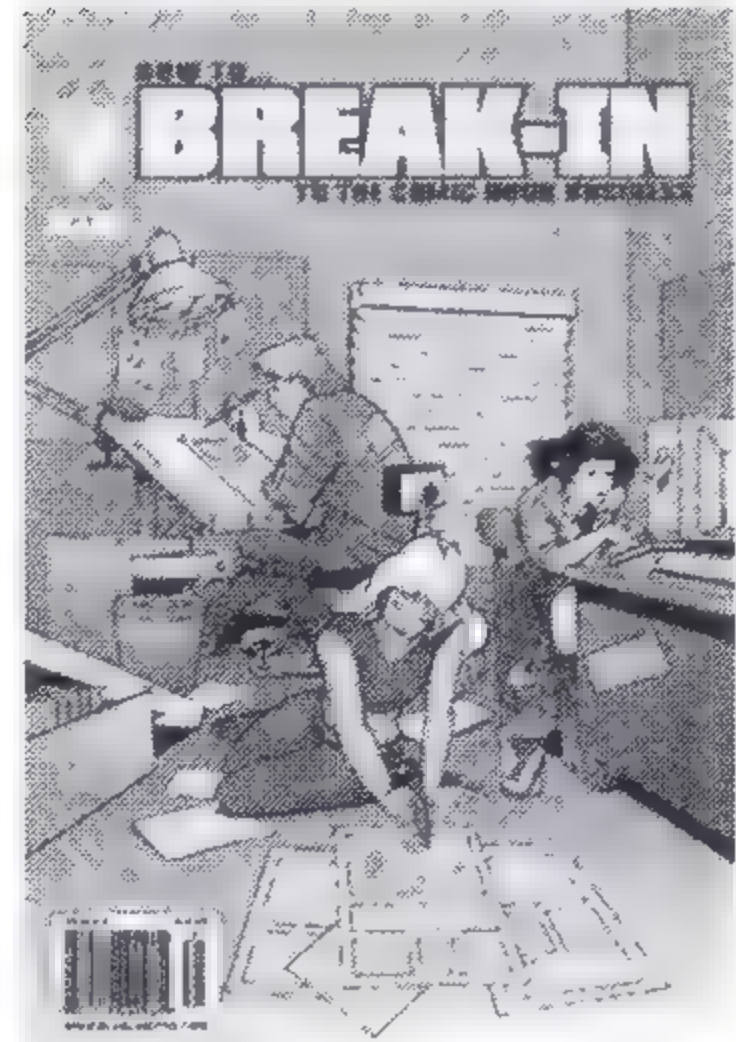


Basic PERSPECTIVE FOR COMICS

By Pat Quinn

The artistic technician Pat Quinn dissects every inch of perspective in comics in the ultimate handbook on creating space on a flat surface, Basic Perspective For Comics. With this handbook, the mystery behind the techniques and principles of perspective will be painstakingly revealed and fully broken down with step by step visuals. Simple concepts such as vanishing points and horizon lines will be demonstrated as the basic framework for placing anything in perspective as well as creating time honored dynamic storytelling effects. All this is achieved with complete and precise narratives complemented with hundreds of step by step illustrations that combine to construct a full understanding of perspective in comics.

ITEM# BL3020 48 pg. full color / SRP \$12.95



HOW TO... BREAK-IN TO THE COMIC BOOK BUSINESS

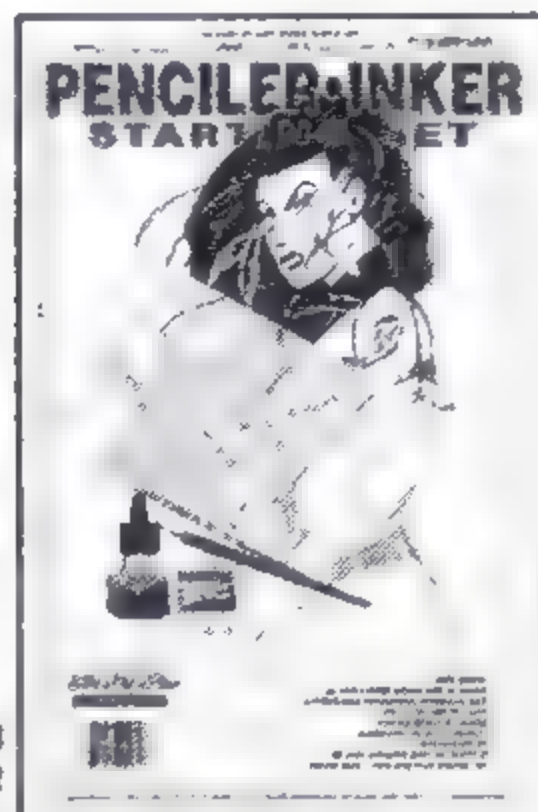
There's a lot more to getting started in the comics business than writing, drawing and coloring! Learn the dos (and many don'ts) of becoming a professional comic book creator. From the first con visit to self-publishing to guiding the adventures of your favorite character, this book will show you the inside info you need in order to stand out from the crowd and realize your dreams.

• HOW TO...BREAK-IN TO THE COMIC BOOK BUSINESS 6 ISSUES

#1 -ITEM# BL3031 \$5.95

#2 -ITEM# BL3032 \$5.95

#3 -ITEM# BL3033 \$5.95



PENCILER AND INKER STARTING SET

With everything you need to get starting penciling and inking, this is a great set to get anyone interested in illustrating comics well on their way. With the combination of the dependable Blue Line Pro pro art boards and quality art supplies and tools, this set is a sure bet to help your dream become reality. Set contains: 24 sheets of pro comic book pages, 1 8-piece multipurpose compass set (which includes a standard compass, a pencil compass, pencil, eraser, 6" ruler, 45/90 triangle, 60/30 triangle, and a protractor), 1 4-piece geometry set (which includes 5" protractor, 1 12" ruler, 1 large 30/60 triangle, and 1 large 45/90 triangle), 1 large kneaded eraser, 3 non-photo blue pencils, 1 brush (size #1), a 1oz bottle of Higgins black ink, and 1 crow quill #102 inking pen. Sealed in 11x17 Travel Box.

ITEM# BL1055

SRP \$44.95



CREATE YOUR OWN COMIC BOOK!

Blue Line has developed a simple and inexpensive step by step to create your very first comic book, that's fun, easy and comprehensive. A box set of Blue Line products that aid a person in making their own comic! It includes 1 Character Template, 6 Concept Sketch Pages, 6 Comic Book Layout Pages, 24 Comic Book Pages, 1 Comic Book Cover Sheet and a 24 page instructional comic book.

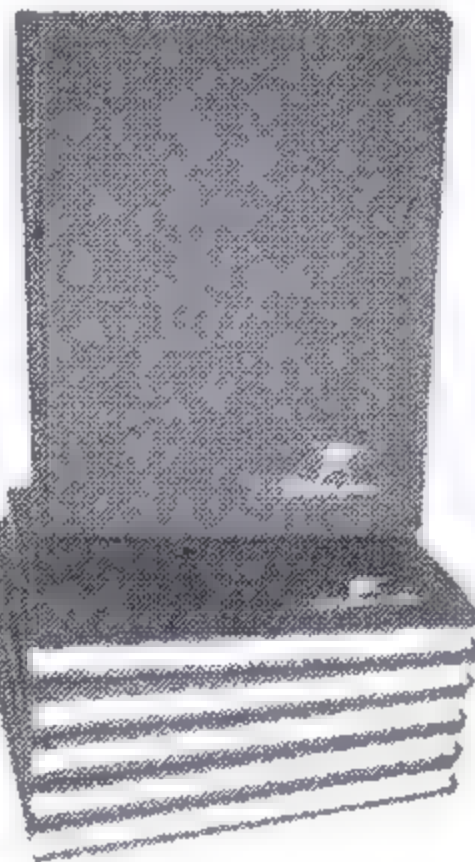
Box Set. 37 art pages / 24 page b&w instructional comic book / full color die

- ITEM# BL1002

SRP \$25.95

SKETCH BOOK SERIES

Blue Line offers two different sizes of Sketch Books. A Regular 8 1/2" x 11" size and the Traditional 11" x 17" size both are filled with 200 pages of 70 lb. art paper. Both have hard covers with library quality stitch binding for durability and makes it easier to draw without an art table.



SKETCH BOOK REGULAR (8 1/2" x 11")

This standard sized hard covered book offers anyone with the ability to pick up a pencil the opportunity to draw. An artist could create their own library of sketches. Great for when you don't want to carry a sketch board around or your just sitting around with your friends. Also a good way to collect artist signatures and sketches at conventions!

- Item #BL1010 / 200 pg Hard cover book
SRP \$28.95

SKETCH BOOK TRADITIONAL (11" x 17")

This Sketch Book offers the artist the ability to draw the size they're going to draw their original comic book pages.

- Item #BL1011 / 200 pg Hard cover book.
SRP \$32.95



ARTIST SKETCH CARDS

Blue Line offers Artist and fans an All-New Artist Sketch Card. These Official sized cards (They fit into all trading card supplies) are printed on Quality smooth Strathmore art boards. The same boards used for Blue Line's Premiere Comic Book Art Boards Artist Sketch Cards offers a nice clean area for an artist to sketch an original illustration. The back offers an area for the artist to put their name and contact information. Art Collectors Artist Sketch Cards are an easy and affordable way to collect original artwork.

ARTIST SKETCH CARDS 12 Sketch cards / 12 Protector Sleeves

-Item# BL1060 srp \$9.95



Title: _____ Frame # _____

Scene: _____

Comments: _____

POST BOARD PLANS
Item # BL1053

www.bluepro.com

STORYBOARD TEMPLATES

Animators and Storyboard Artist! Blue Line Pro's Storyboard Frames offers animators and storyboard illustrators a quick and easy way to show movement and sequences of a story or animation.

Animation Storyboards have one large panel with lines below project and scene information and artist credits. 50 sheets of 60 lb. 8 1/2 x 11 pages with 1 panels with colored cover.

- ITEM# BL1053 SRP \$10.95

50 sheets of 60 lb. 8 1/2 x 14 pages with 1 panel, bagged with colored cover.



STRATHMORE 300 REGULAR (VELLUM) PAPER 9" x 11" PADS

Item# AR-342-109 \$6.75

STRATHMORE 300 SMOOTH PAPER 9" x 11" PADS

Item# AR-342-9 \$6.75

STRATHMORE 400 2PLY SMOOTH PAPER 9" x 11" PADS

Item# AR-475-12 \$7.65

STRATHMORE 400 2PLY REGULAR PAPER 9" x 11" PADS

Item# AR-475-3 \$7.35

STRATHMORE 500 2PLY REGULAR PAPER 14" X17" PADS 100% cotton

Item# AR-580-62 \$18.75

STRATHMORE 500 2PLY PLATE SURFACE PAPER 14" X17" PADS 100% cotton

Item# AR-580-72 \$19.55

STRATHMORE 500 BRISTOL 2PLY (PLATE) 14" X17" PAD 100% cotton

Item# AR-58092 \$28.95



Tracing Paper (9x12) 50 Sheets

Item# AR-HUN-243-123 \$5.95

Tracing Paper (11x14) 50 Sheets

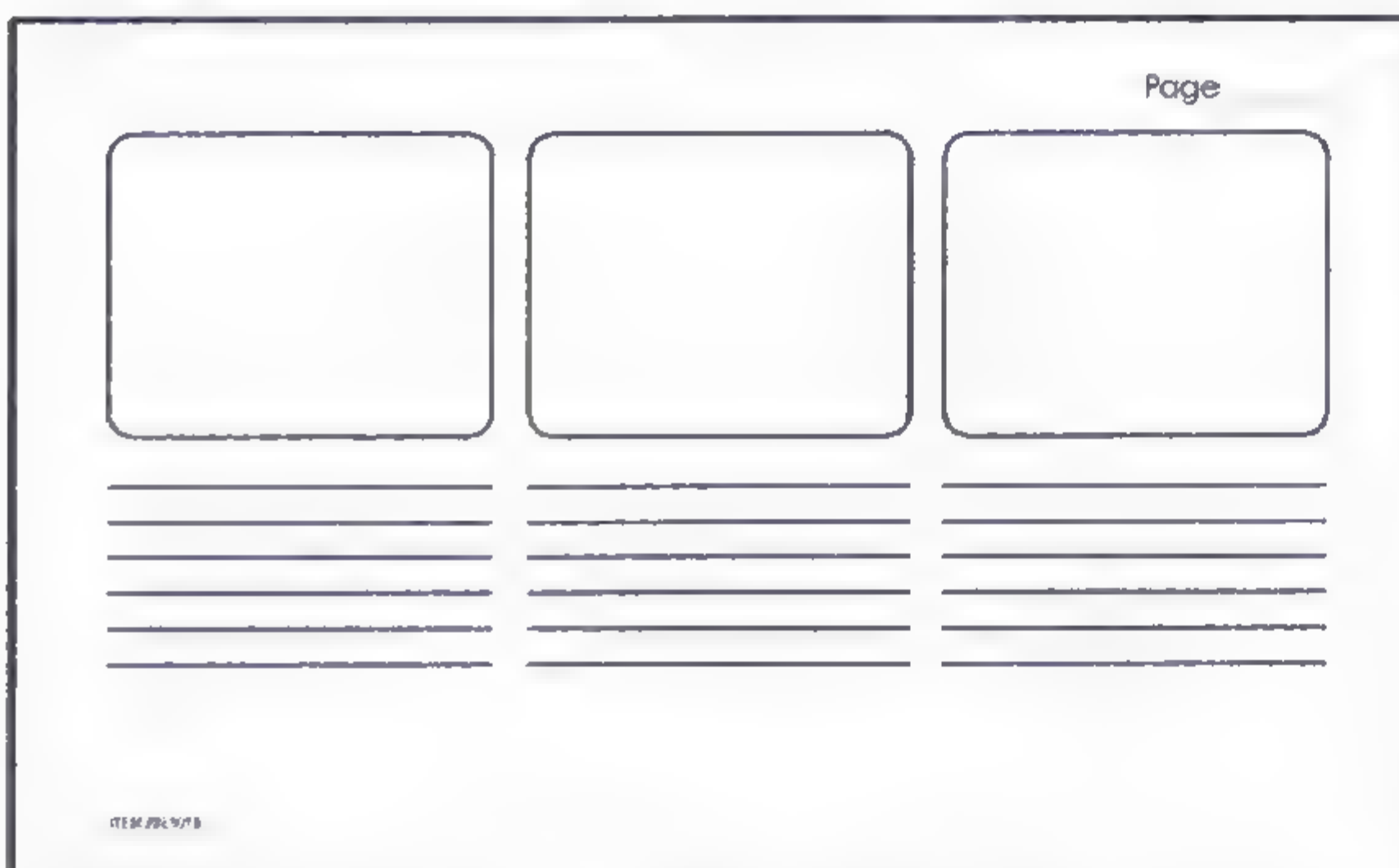
Item# AR-HUN-243-131 \$7.95

Tracing Paper (14x17) 50 Sheets

Item# AR-HUN-243-143 \$10.95

Tracing Paper (19x24) 50 Sheets

Item# AR-HUN0243-163 \$17.95



STORYBOARD TEMPLATES

Animators and Storyboard artist! Blue Line Storyboard Templates offers animators and writers a quick and easy way to show movement and sequences of a story or animation.

Storyboard Templates have three large panels with lines below each for detailed art and storytelling

- ITEM# BL1018 SRP \$16.95

100 sheets of 60 lb. 8 1/2 x 14 pages with 3 panels padded with colored cover.

**INDIA INK****Higgins Black India Ink**

A non-clogging ink for lettering pens and brushes. Opaque semi-gloss black finish and waterproof.

-AR-4415
Black Ink (Higgins) 1oz \$3.50
AR-EF44011 Black Magic Ink (Higgins) 1oz \$3.50
Higgins Waterproof Black Magic Ink is non-corrosive, free-flowing, and non-clogging. Great for use on tracing vellum and other film surfaces.

**Pelikan Drawing Ink**

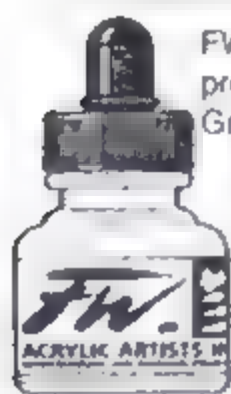
One of the finest drawing ink available, Pelikan ink is great with technical pens, graphic and fine art papers or tracing cloth.

- AR-PE211862 Black India Ink (Pelikan) 1oz \$5.95
- AR-PE211169 Black India Ink (Pelikan) 8oz \$22.95

KOH-I-NOOR RAPIDOGRAPH INK

Rapidograph Ink, Black, opaque ink for drafting film, paper and tracing cloth. For use with Koh-I-Noor Rapidograph Pens.

- AR-3084-FI Koh-I-Noor Ink \$3.95

FW WHITE OUT

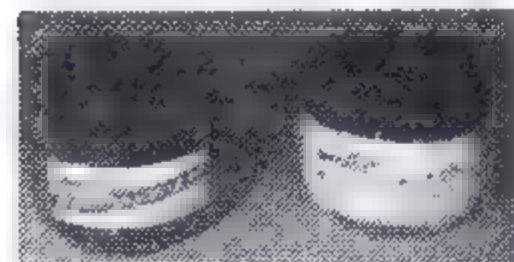
FW Acrylic Artist Waterproof White Ink 1oz. Great for use with technical pens, brushes, and dip pens.

- AR-FW-O11 FW White Acrylic Artist Ink \$5.00

FW BLACK ACRYLIC INK

FW Acrylic Artist Waterproof Black Ink 1oz. Great for use with technical pens, brushes, and dip pens.

- AR-663018 FW Black Acrylic Artist Ink \$5.95

**SPEEDBALL ACRYLIC INKS**

SPEEDBALL BLACK INK
Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml jars.

- AR-938718 Black \$2.25

SPEEDBALL WHITE INK

Archival quality pigmented acrylic inks, made from the finest pigments. Waterproof, permanent and non-toxic. 12 ml jars.

- AR-937045 White \$2.25

MECHANICAL PENCIL

Mechanical Pencil is precision made w/button lead release and light aluminum barrel.

- Mechanical Pencil 2mm.
- AR-BP10C \$6.95
- 12 Pencil Leads- 2mm, HB
- AR-BP2375-HB \$10.95
- 12 Pencil Leads- 2mm, 2H
- AR-BP2375-2H \$10.95
- 12-Pencil Leads- 2mm, 2B
- AR-SA02263-2B \$10.95
- 12-Non-Photo Blue Leads-2mm
- AR-BP2376-NPB \$10.95

Mechanical Pencil Sharpener

Provides professional point for standard leads.

- AR-BP14C Pencil Sharpener (Mech. Pencil) \$10.75

**Sandpaper Pointer**

Ideal for pointing pencils, leads, charcoal and crayons by hand.

- AR-3435-1 Sandpaper Pointer \$9.95

Technical Mechanical Pencil

Classic fixed sleeve design for drawing, drafting and template work. Features a comfortable rubber grip, twist eraser and chrome finish.

- 0.5MM
- AR-SAN64241 \$4.95
- 0.7MM
- AR-SAN64247 \$4.95

Pentel Icy Lead Holder Pencil

Transparent barrel allows user to monitor lead supply. Features a soft rubber grip for nonstop illustration comfort. Large eraser and metal pocket clip.

- 0.5MM
- AR-PENAL25TC \$1.55
- 0.7MM
- AR-PENAL27TC \$1.55

LEADS

- HB Lead 12 Per Tube
- HB 0.5MM
- AR-SAN64761 \$1.10
- HB 0.7MM
- AR-SAN64767 \$1.10
- 2B 0.5MM
- AR-PENTELC505-2B \$1.10
- 2H 0.5MM
- AR-PENTELC505-2H \$1.10
- 3B 0.5MM
- AR-PENTELC505-3B \$1.10
- 3H 0.5MM
- AR-PENTELC505-3H \$1.10

- 4B 0.5MM
- AR-PENTELC505-4B \$1.10
- 4H 0.5MM
- AR-PENTELC505-4H \$1.10
- 5H 0.5MM
- AR-PENTELC505-5H \$1.10
- 6H 0.5MM
- AR-PENTELC505-6H \$1.10
- B 0.5MM
- AR-PENTELC505-B \$1.10
- F 0.5MM
- AR-PENTELC505-F \$1.10
- H 0.5MM
- AR-PENTELC505-H \$1.10
- HB 0.7MM
- AR-SAN64767 \$1.10
- 2B 0.7MM
- AR-PENTEL50-2B \$1.10
- 2H 0.7MM
- AR-PENTEL50-2H \$1.10
- 3H 0.7MM
- AR-PENTEL50-3H \$1.10
- 4H 0.7MM
- AR-PENTEL50-4H \$1.10
- B 0.7MM
- AR-PENTEL50-B \$1.10
- F 0.7MM
- AR-PENTEL50-F \$1.10
- H 0.7MM
- AR-PENTEL50-H \$1.10

Colored Leads Refill 12/ct (Blue, Green, purple, Pink, Orange and Red, 2 each)

- AR-SAN92879 \$3.95

Erasing Shield

Metal shield with different sizes and shapes.

- AR-FT-5370 Eras Shield \$1.10

PENCIL SHARPENER

Canister Sharpener offers metal blades with high impact plastic container.

- AR-MR906 Can Sharpener \$3.95

Palette Tray

7" by 5" plastic tray works excellent for holding inks.

- AR-CW161 SRP \$1.95

Non-Photo Blue Pencil

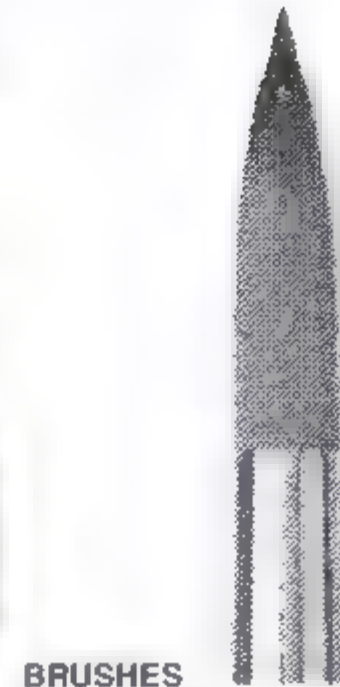
Makes marks not appear when artwork is reproduced. Very useful.

- AR-761-5 Non-photo Blue Pencil \$7.00

Quill Inking Pen

Quill Pens offers super-fine flexible point.

- AR-H9432 Quill Inking Pen #102 (Tip & Holder) \$3.25
- AR-H9402 12 Crow Quill #102 Tips (Inking Pen Nibs only) \$14.95

**BRUSHES****WINSOR/NEWTON SERIES 7**

• Winsor/Newton Series 7
Made with Kolinsky sable with traditional black handle. Great brush.

- AR-5007001 Winsor/Newton Series7 Size #1 \$18.95
- AR-5007002 Winsor/Newton Series7 Size #2 \$26.95
- AR-5007003 Winsor/Newton Series7 Size #3 \$36.75

Round Brushes

Made with natural Sable with excellent edges and points for precise strokes.

- AR-NB-38-0 Round Brush Size #0 \$3.00
- AR-NB-38-1 Round Brush Size #1 \$3.25
- AR-NB-38-2 Round Brush Size #2 \$3.95
- AR-056009016 Round Brush Size #3 \$3.95

ALVIN PENSTIX

Graphic waterproof drawing pen offering India Ink density. Black permanent drawing ink.

- AR-4013-EEF 0.3mm \$1.55
- AR-4017-F 0.7mm \$1.55
- AR-4015-EF 0.5mm \$1.55

Penstix Set

Includes all 3 Penstix Sizes.

- AR-4033 3mm, 7mm, 5mm \$4.45

SAKURA PIGMA BRUSH

Archival performance with flexible brush style nib. Very fine lines or broad strokes. Water/chem proof + fade resistant.

- AR-XSDK BR 49 Black \$3.00

Sakura Pigma Micron

Available in six point sizes. Waterproof, chemical proof and fade resistant and will not smear or feather when dry.

- AR-XSK005 49 20mm black \$2.95
- AR-XSK01 49 25mm black \$2.95
- AR-XSK02 49 30mm black \$2.95
- AR-XSK03 49 35mm black \$2.95
- AR-XSK05 49 45mm black \$2.95
- AR-XSK08 49 50mm black \$2.95
- AR-30061 3-pk 25 35 45 \$8.00
- AR-30062 All sizes black \$16.00

**FABER-CASTELL 4 PEN SET**

Set includes 4 nibs S, F, M, and brush.

- AR-FC167100 \$9.00

PENTOUCH WHITE PENS**SAKURA**

Opaque white markers that draw on dark surfaces. The free flowing ink is quick drying and permanent. Pen Touch PM X-Fine White.

- AR-SAK42100 \$3.50
- Pen Touch PM Fine White
- AR-SAK42300 \$3.50
- Pen Touch PM Medium White
- AR-SAK42500 \$3.50

Penstix Drawing/Sketching Markers

Offers maximum India drawing ink like density. Black waterproof permanent ink.

- AR-3013-EEF 0.3mm ExEx Fine \$1.55
- AR-3015-EF 0.5mm Ex Fine \$1.55
- AR-3017-F 0.7mm Fine \$1.55

Penstix Drawing/Sketching Marker Set

Set of all 3 sizes.

- AR-3033 Set of 3 3, 5, 7 mm \$4.45

ALVIN DRAWING PEN/ MARKERS**Tech-Liner Super Point**

Drawing Pen/Markers. Permanent waterproof ink that dries instantly. Nibs set in stainless steel sleeves for protection.

- AR-TL01 0.1mm \$1.95
- AR-TL02 0.2mm \$1.95
- AR-TL03 0.3mm \$1.95
- AR-TL04 0.4mm \$1.95
- AR-TL05 0.5mm \$1.95

Tech-Liner Super Point Drawing Pen/Markers Sets

- AR-TLP5 set of 5 All above \$9.50
- AR-TLP3 set-3 (1, 3, 5mm) \$5.75

**KOH-I-NOOR RAPIDOGRAPH PENS**

Rapidograph Pens are made of impact and chemical-resistant components for drawing and specialty inks. Good balance and self-polishing stainless steel points (Tech Pens).

- AR-3165-06/0 Size 6x0 (13mm) \$27.00
- AR-3165-04/0 Size 4x0 (18mm) \$27.00
- AR-3165-03/0 TSize 3x0 (25mm) \$22.00
- AR-3165-02/0 Size 2x0 (3mm) \$22.00
- AR-3165-01/0 Size #0 (35mm) \$22.00
- AR-3165-01 Size #1 (5mm) \$22.00
- AR-3165-02 Size #2 (6mm) \$22.00
- AR-3165-03 Size #3 (8mm) \$22.00
- AR-3165-04 Size #4 (1mm) \$22.00
- AR-3165-06 Size #6 (1.4mm) \$22.00
- AR-3165-07 Size #7 (2mm) \$22.00

COPIC MARKERS, AIR MARKERS, TONES, REFILLS

COPIC Markers have been widely used in Europe and Asia where their coloring qualities go hand in hand with the style we know as manga. Their versatility and variety lends itself to the imagination of the creator and gives him or her options for their creative style. The standard square designed COPIC marker is double ended and fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

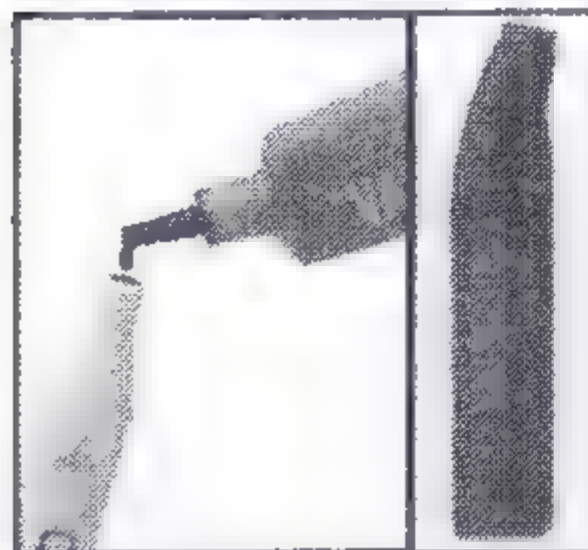
• SINGLE BASIC MARKERS

\$5.95 each

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

• COPIC MARKER SETS

AR-COP110 COPIC 12 Basic	\$71.40
AR-COP112 COPIC 12 PCS NG	\$71.40
AR-COP114 COPIC 12 PCS TG	\$71.40
AR-COP116 COPIC 12 PCS WG	\$71.40
AR-COP118 COPIC 12 PCS CG	\$71.40
AR-COP120 COPIC 36 Color Set	\$214.20
AR-COP140 Copic 72 Color Set A	\$428.40
AR-COP150 Copic 72 Color Set B	\$428.40
AR-COP155 Copic 72 Color Set C	\$428.40
AR-COP160 Copic Empty Marker	\$4.95



• COPIC Various Ink (Refills) \$6.95

200 SERIES. One of the best parts about COPIC markers standard and sketch is their refillable ink feature. No more tossing out dried out markers. Just fill it back up again and you're ready to go. Refills can be used up six times. This refillable feature gives you the opportunity to make your own color through mixing inks, creating an original color all your own.

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

AR-COP210 Var Ink	
Colorless Blender	\$6.95
AR-COP220 Var	
Colorless Blender 200c	\$12.95
AR-COP230 Var Ink	
Empty Bottle	\$3.95

REFILL BOOSTER PACK

AR-COP BOOSTER 1-cap w/needles \$1.95



Replaceable Marker Nibs

Another great feature about COPIC markers is their interchangeable nibs. From broad to calligraphy - provide greater freedom of technique in your renderings. COPIC Nibs deliver clear vibrant color on photocopied surfaces as well as glass plastics and metals. The nibs are made of strong out flexible polyester for smooth consistent application. Nibs come in a pack of 10 except for the brush variety that comes in a pack of three.

AR-COP300 Standard Broad	\$4.95
AR-COP310 Soft Broad	\$4.95
AR-COP320 Round	\$4.95
AR-COP330 Calligraphy 5mm	\$4.95
AR-COP340 Brush	\$4.95
AR-COP350 Standard Fine	\$4.95
AR-COP360 Super Fine	\$4.95
AR-COP370 Semi Broad	\$4.95
AR-COP380 Calligraphy 3mm	\$4.95
AR-COP385 Sketch Nib Super	\$4.95
AR-COP90 Sketch Nib Med	\$4.95



400 Copic Tweezer

Our special COPIC Tweezers give you an easy no-mess nib change that gets you drawing again in minutes. Being able to change nibs quickly helps you keep up with the most demanding marker techniques.

AR-COP400 Tweezer \$4.95

SINGLE SKETCH MARKERS

The oval designed Sketch COPIC marker is double-ended and is fast drying. COPICs have been specially formulated with a toner designed not to dissolve making them able to work directly onto photocopied surfaces and provide clear unblemished color. COPIC Sketch markers' oval body profile gives you a feel of a fast flowing experience in your hands. It paints as well as it draws. They come with a broad nib and a brush like nib, available in medium + broad and super brush making them great for delicate or bold expression (from fashion and graphics to textiles and fine arts lettering/calligraphy). COPIC sketch markers are available in 286 colors. One of the best parts about COPIC markers is their refillable ink and replaceable nib features.

Single COPIC SKETCH Markers

\$5.95

All Single Colors Available on-line at
www.bluelinepro.com or
call 859-282-0096

AR-COP450 Colorless Blender	\$5.95
AR-COP451 00 Black	\$5.95
AR-COP451 10 Special Black	\$5.95
AR-COP452 Sketch 12 Basic Set	\$71.40
AR-COP454 Sketch 36 Basic Set	\$214.20
AR-COP458 Sketch 72 Set A	\$428.40
AR-COP458 Sketch 72 Set B	\$428.40
AR-COP460 Sketch 72 Set C	\$428.40
AR-COP462 Sketch 72 Set D	\$428.40
AR-COP95 Empty sketch marker	\$5.95



• 500 Copic Opaque White

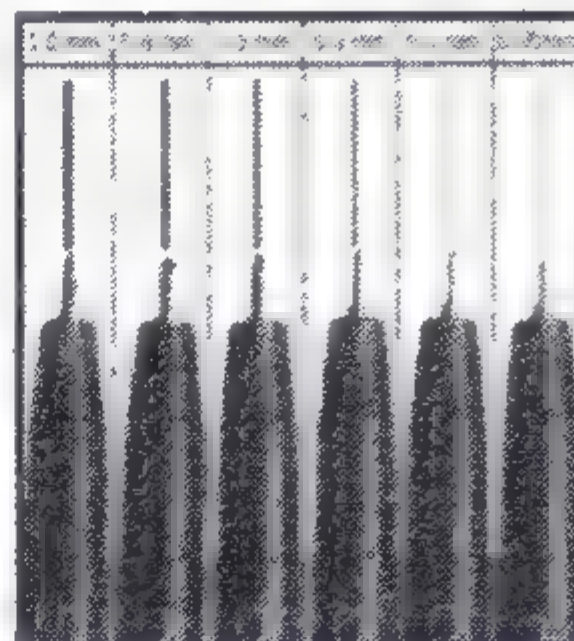
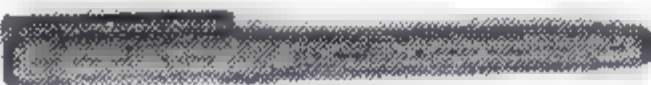
COPIC Opaque White is a water based white pigment used for highlight effects. It won't bleed into the base color so it gives sharp line definition and can be used on watercolor as well as other permanent ink surfaces.

AR-COP500 Opaque White \$11.95



• COPIC PAPERS

AR-COP510 Copic	
Alcohol Marker Pad A4	\$9.95
AR-COP520 Copic	
Alcohol Marker Pad B4	\$21.95
AR-COP530	



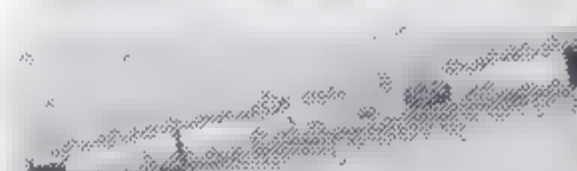
COPIC's MULTI LINERS drawing pens allow drawing without annoying running ink. They are available in pens and brush. The pens come in a wide range of line widths (from .05 to 1.0 mm) while the brushes come in three different sizes: small medium and large.

MULTILINERS SINGLES

AR-COP600 Multiliner .05	\$2.95
AR-COP610 Multiliner 0.1	\$2.95
AR-COP620 Multiliner 0.3	\$2.95
AR-COP630 Multiliner 0.5	\$2.95
AR-COP640 Multiliner 0.8	\$2.95
AR-COP650 Multiliner 1.0	\$2.95
AR-COP660 Multiliner Brush M	\$2.95
AR-COP670 Multiliner Brush S	\$2.95
AR-COP671 Sepia, ML .05	\$2.95
AR-COP672 Sepia, ML 1	\$2.95
AR-COP673 Sepia, ML 3	\$2.95
AR-COP674 Grey, ML .05	\$2.95
AR-COP675 Grey, ML 1	\$2.95
AR-COP676 Grey, ML 3	\$2.95

• SETS

AR-COP680 Multiliner Set A	\$20.65
AR-COP690 Multiliner Set B	\$26.55



Copic Multiliners SP

REFILLABLE AND REBUILDABLE!

New waterproof, pigment based, REFILLABLE, SP Multiliners. These sturdy aluminum pens are available in 10 different sizes - perfect for all your drawing needs.

AR-COP41154	
COPIC MULTILINER SP 3	\$6.95
AR-COP41161	
COPIC MULTILINER SP 35	\$6.95
AR-COP41178	
COPIC MULTILINER SP 5	\$6.95
AR-COP41185	
COPIC MULTILINER SP 7	\$6.95
AR-COP41192	
COPIC MULTILINER SP	
BRUSH PEN	\$6.95
AR-COP41307	
COPIC MULTILINER SP NIBS 03	\$3.95
AR-COP41314	
COPIC MULTILINER SP NIBS 05	\$3.95
AR-COP41321	
COPIC MULTILINER SP NIBS 1	\$3.95
AR-COP41338	
COPIC MULTILINER SP NIBS 2	\$3.95
AR-COP41345	
COPIC MULTILINER SP NIBS 25	\$3.95
AR-COP41352	
COPIC MULTILINER SP NIBS 3	\$2.50
AR-COP41369	
COPIC MULTILINER SP NIBS 35	\$2.50
AR-COP41376	
COPIC MULTILINER SP NIBS 5	\$2.50
AR-COP41383	
COPIC MULTILINER SP NIBS 7	\$2.50
AR-COP41390	
COPIC MULTILINER SP	
BRUSH NIBS	\$2.50
AR-COP41406 REFILL CARTRIDGE A	
COPIC MULTILINER SP	\$2.50
(0.03 / 0.05 / 0.1 mm)	
AR-COP41413 REFILL CARTRIDGE B	
COPIC MULTILINER SP	\$2.50
(0.2 / 0.25 / 0.3 / 0.35 / 0.5 / 0.7 mm & brush)	

AIR MARKERS

705 ABS-1 Kit

ABS-1 Kit COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. It comes with 1 Air Grip (where the pen goes in) 2 The air adapter (where the empty canister that the air grip screws on to. This canister is just a reservoir, it does not contain air) 3 The air hose (this connects from the bottom of the air adapter to the top of the air can) 4 The air can 80 5. The air can holder (a foam square with 3 holes in it so that you can stand the different sizes of air cans.) This kit has all of the components in it for someone who would like to have portability but have to option to connect it to a compressor.

AR-COP705 ABS-1 Kit \$72.95

Airbrush Marker Starting Set ABS-2

Set ABS-2 COPIC Markers can be used as an airbrush by inserting the broad top end of the pen into our uniquely designed adapter. The Airbrush feature is wonderful for creating backgrounds and filling in larger areas of space. The Airbrush tool creates little or no mess and allows for nearly instant change in color. It's simple to use - just attach one end of the COPIC Airbrush hose to a standard airbrush compressor and the other to the COPIC Airbrush adapter and you're ready to go. A compressed air can that attaches directly to the COPIC Airbrush adapter is available for portability. This is the portable version of our airbrush system. The ABS-2 Kit comes with a D-60 can of compressed air and the Airgrip. This item is great for the artist on the move. ONLY the D-60 air can can be attached directly to the air grip because of some special tubing inside the can. The other sizes of air cans 80 and 180 have to be attached to the hose and then to the air adapter. They hold more air but are not so portable.

AR-COP710 Starting Set ABS-2	\$29.95
AR-COP720 Starting Set ABS-3	\$36.95
AR-COP730 Airgrip	\$22.95
AR-COP740 Air Adapter	\$14.95
AR-COP750 Airhose 1/4 to 1/8	\$28.95
AR-COP755 Airhose 1/8 to 1/8	\$26.95
AR-COP760 Air Can D-60	\$11.95
(7 to 8 minutes of use)	
AR-COP763 Air Can 80	\$10.95
(15 to 20 minutes of use)	
AR-COP765 Air Can 180	\$14.95
(40 to 45 minutes of use)	



• COPIC DRAWING PEN F01

Permanent, waterproof. Stainless steel tip, line width 0.1mm (depends on drawing pressure), ideal for lining and lettering. Works great with rulers, disposable.

AR-COP19948 \$4.95

DELETER Manga Kits - Markers - Inks - Whiteout - Art Tools

For the serious How To Draw fan, the Deleter line of products is here for you. The Deleter line includes color overlays, screens, jr. screens, gradations, inking accessories, and the highly prized Neopiko line of alcohol based, double tipped markers. Give them a try today!



Deleter Inking Accessories Pen (Nib) Holder

You can use this for all Maru-pens, G-pens, Aaji-pens (Tama-pen)
AR-DEL3411003 \$4.50

G-Pen Inking Nib (3pcs)

G-pen is very elastic and drawing main lines or flash line
AR-DEL3411004 \$4.00



Maru-Pen Inking Nib (2pcs)

Maru-pen is good for drawing details.
AR-DEL-3411002 \$4.00

Saji-Pen Inking Nib (10pcs)

Saji-pen is smooth and easy to draw all kinds of lines.
AR-DEL3411007 \$12.50



Saji-Pen Inking Nib (3pcs)

Saji-pen is smooth and easy to draw all kinds of lines.
AR-DEL3411006 \$4.00



DELETER INKS

Deleter Black 1

Works well drawing lines and painting.
AR-DEL3410001 \$6.95

Deleter Black 2

Permanent ink, can not be removed with an eraser
AR-DEL3410003 \$5.40

Deleter Black 3

Completely waterproof with mat finish
AR-DEL 3410004 \$5.40

Deleter White 1

Great for touch ups and white details
AR-DEL 3410002 \$6.95

Deleter White 2

Great for touch ups and white details
Waterproof
AR-DEL 3410006 \$4.50

Deleter Neopiko Line Pen

A super dark alcohol marker-type line drawing pen

• AR-DEL3115005 Neopiko Line 05

• AR-DEL3115010 Neopiko Line 1

• AR-DEL3115020 Neopiko Line 2

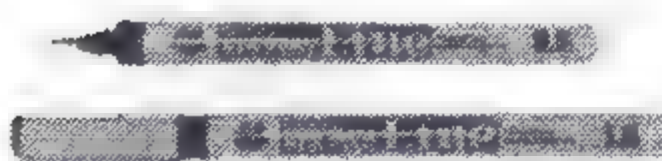
• AR-DEL3115030 Neopiko Line 3

• AR-DEL3115050 Neopiko Line 5

• AR-DEL3115080 Neopiko Line 8

• AR-DEL3115100 Neopiko Line 10

Neopiko Line Pen each \$3.50



NEOPIKO MARKERS

Neopiko markers are alcohol-based markers that are great for diffusion effects. Their dark colors contrast sharply with the whiteness of paper, making beautiful lines and clear vibrant colors. Great for coloring illustrations and comics. These 144 different colored markers are available in sets. (Note: Color Codes identifies the colors in that set. Consult the Color Key.)

Neopiko Marker S1 Set Starter Set

36 markers, 35 colors
-AR-DEL311-0201 \$84.95

Neopiko Marker 36A Set

36 - colors Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lilly, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

-AR-DEL-311-0203 \$84.95

Neopiko Marker 36B Set

36 - colors Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7.

-AR-DEL311-0204 \$84.95

Neopiko Marker 72A Set

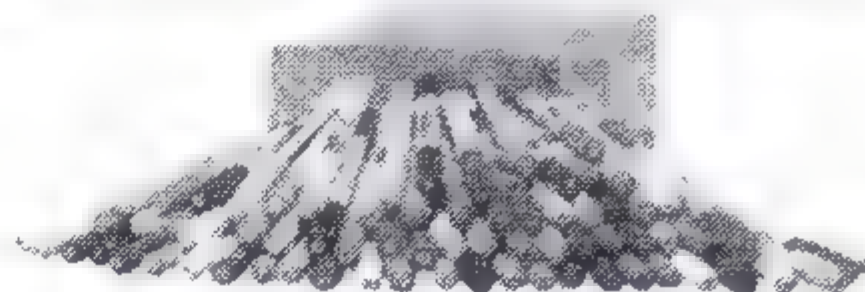
72 colors - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream, Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9, Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale Mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green, Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink, Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald, Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian

AR-DEL311-0202 \$180.00

Neopiko Marker 72B Set

72 colors - Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan, Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lilly, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky, Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown, Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green, Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green, Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0305 \$180.00



Neopiko Marker (Skin Set)

Color Code T1
12 colors - 12 Color - Pale Pink, Shell Pink, Peach, Coral Pink, Sand, Pastel Peach, Flesh, Salmon Pink, Maize, Sunlight Yellow, Cream

AR-DEL311-0101 \$28.95

Neopiko Marker (Brown & Gray Set)

Color Code T2
12 colors - Brown Gold, Terra-cotta, Autumn Leaf, Maroon, Black, Yellow Ochre, Dark Brown, Neutral 1, Neutral 3, Neutral 5, Neutral 7, Neutral 9.

-AR-DEL311-0102 \$28.95

Neopiko Marker (Pale Color Set)

Color Code T3
12 colors Colors - Pale Yellow, Pale Lemon, Aqua Green, Baby Blue, Pale Green, Mist Green, Pale mauve, Pale Lilac, Pale Blue, Solvent, Baby Pink, Baby Green

-AR-DEL311-0103 \$28.95

Neopiko Marker (Light Color Set)

Color Code T4
12 colors Colors - Aqua, Med Blue, Turquoise, Rose Pink, Salvia Blue, Steel Blue, Spring Green, Vivid Yellow, Moss Green, Lavender, Tropical, Dull Pink.

-AR-DEL311-0104 \$28.95

Neopiko Marker (Middle Color Set)

Color Code T5
12 colors - Dandelion, Sky Blue, Pink, Tobacco Brown, Vivid Red, Ultramarine, Vivid Green, Olive Green, Iris, Orange, Cherry Pink, Emerald

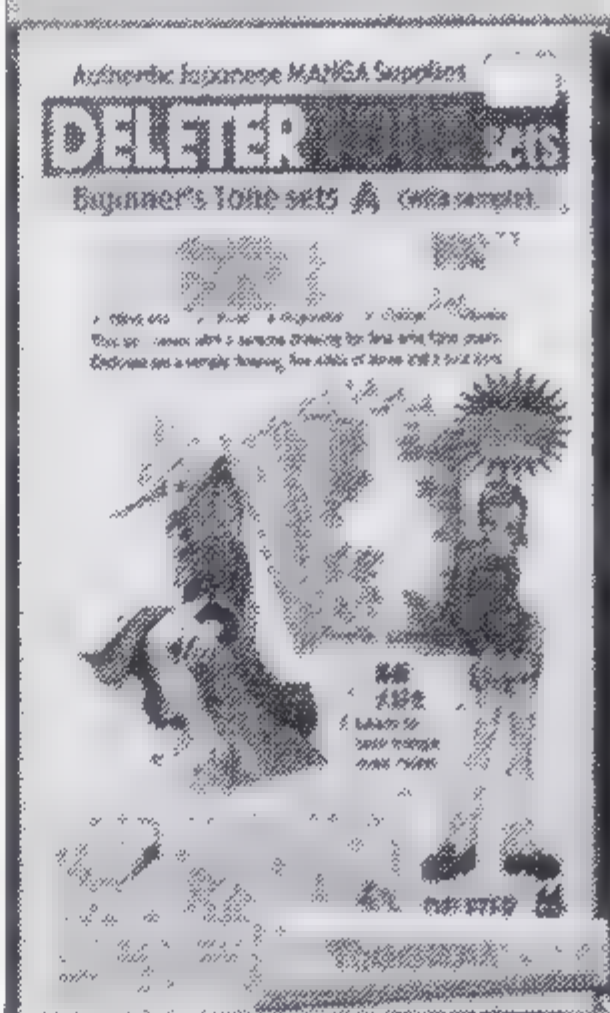
-AR-DEL311-0105 \$28.95

Neopiko Marker (Dark Color Set)

Color Code T6
12 colors - Peacock Green, Cherry Red, Mustard, Burnt Umber, Crimson, Poppy Red, Oriental Blue, Jungle Green, French Blue, Vermilion, Royal Purple, Viridian

-AR-DEL311-0106 \$28.95

NEW



NEOPIKO MARKER

Tones: Basic Dot Sand Gradation Design Design

AR-D11015 \$9.99

NEOPIKO MARKER

Tones: Basic Dot Sand Gradation Design Design

AR-D10169 \$9.99

NEOPIKO MARKER

Tones: Basic Dot Sand Gradation Design Design

AR-D10178 \$9.99

Each set has different tones and artwork

Neopiko Marker (Skin Variation Set)

Color Code T7
12 colors- Coffee, Ivory, Blush Pink, Powder Pink, Light Brown, Ocher Beige, Naples Yellow, Light Orange, Pink Beige, Apricot, Beige, Sun Tan

-AR-DEL311-0107 \$28.95

Neopiko Marker (Super Pale Set)

Color Code T8
12 colors - Anise, Sweet Pink, Orchid, Pastel Blue, Celadon, Celery, White Lilly, Opal Green, Pale Violet, Mauvette, Saxe Blue, Pale Sky

-AR-DEL311-0108 \$28.95

Neopiko Marker (Smokey Color Set)

Color Code T9
12 colors - Sepia, Garnet, Old Rose, Cobalt Blue, Periwinkle, Ever Green, Elm Green, Holly Green, Eggplant, Violet, Pumpkin, Cocoa Brown

-AR-DEL311-0109 \$28.95

Neopiko Marker (Light Variation Set)

Color Code T10
12 colors - Primrose, Yellow, Marigold, Ice Blue, Light Aqua, Carmine, Raspberry, Lettuce Green, Peony, Light Purple, Ice Green, Mint Green

-AR-DEL311-0110 \$32.99

Neopiko Marker (Middle Variation) Color

Code T11
12 colors - Lemon Yellow, Brilliant Yellow, Cerulean Blue, Strawberry, Signal Red, Antique Blue, Grass Green, Bellflower, Scarlet, Magenta, Vivid Pink, Apple Green

-AR-DEL311-0111 \$28.95

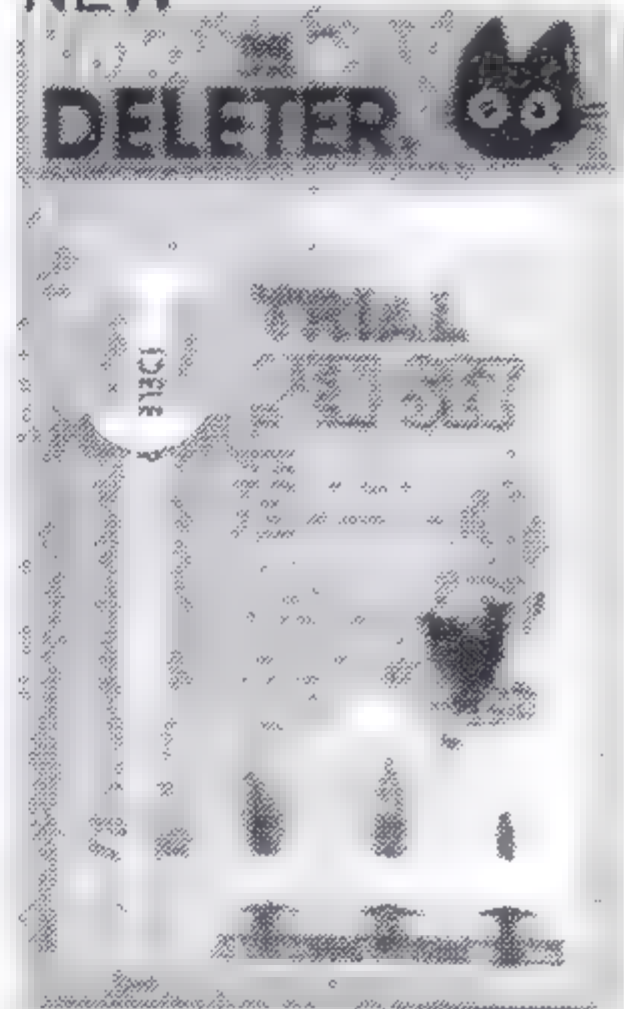
Neopiko Marker (Gray Variation Set)

Color Code T12
12 colors - Cool Grey 1, Cool Grey 2, Cool Grey 3, Cool Grey 4, Cool Grey 5, Cool Grey 6, Cool Grey 7, Cool Grey 8, Warm Grey 1, Warm Grey 3, Warm Grey 5, Warm Grey 7

-AR-DEL311-0112 \$28.95

CHECK ON-LINE FOR NEW DELETER MARKER SETS AND SUPPLIES!

NEW



TRIAL PEN SET

Contents 1 each Pen holder, Maru-pen tip, G-pen tip, Saji-pen tip 3 Postcard-sized manuscript paper

AR-D10187 \$9.99

SHARPIE MINI MARKERS ON LANYARDS

Every artist needs to have a Sharpie hanging around their neck. Available in many colors. Each Sharpie Mini Marker is attached to a colored lanyard.

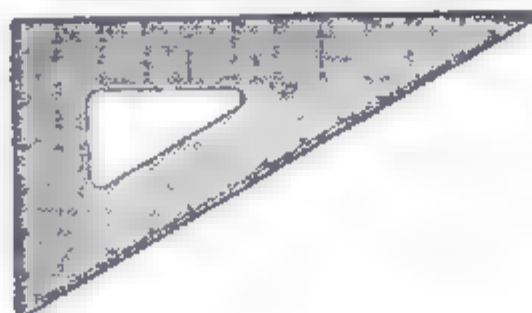
AR-SAN37178 \$2.00

Check the website for individual colors or call 859-282-0096.



T-SQUARES

- **Plastic T-squares** offering flexible plastic with both metric and standard measurements.
 - AR-HX02 Plastic 12" \$3.95
 - AR-NRA18 Plastic 18" \$7.95
 - AR-NRA24 Plastic 24" \$10.95
- **Aluminum T-squares** offering hard tempered aluminum blade riveted to a rugged plastic head.
 - AR-FH63-112 Alum 12" \$10.95
 - AR-FH63-118 Alum 18" \$12.95
 - AR-FH63-124 Alum 24" \$13.95



TRIANGLES

High quality triangles made of 080" acrylic. Raised inking edges. Great for Inkers.

- 30" x 60" W/ Inking Edge
 - AR-1204-60 Triangle - 30"x60" 4 inch \$3.50
 - AR-1206-60 Triangle - 30"x60" 6 inch \$4.50
 - AR-1208-60 Triangle - 30"x60" 8 inch \$5.50
 - AR-1210-60 Triangle - 30"x60" 10 inch \$6.50
 - AR-1212-60 Triangle - 30"x60" 12 inch \$8.50
 - AR-1214-60 Triangle - 30"x60" 14 inch \$10.50
- 45" X 90" W/ Inking Edge
 - AR-1204-45 Triangle - 45"x90" 4 inch \$4.50
 - AR-1206-45 Triangle - 45"x90" 6 inch \$5.50
 - AR-1208-45 Triangle - 45"x90" 8 inch \$7.50
 - AR-1210-45 Triangle - 45"x90" 10 inch \$9.50
 - AR-1212-45 Triangle - 45"x90" 12 inch \$13.50

COMPASS SET

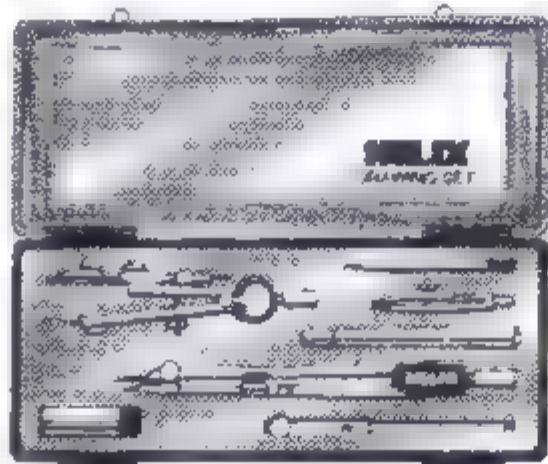
Geometry set includes ruler, compass, two triangles, protractor eraser, and sharpener.

- **8-piece Geometry Set**
 - AR-HX18807 \$4.95
- **8-Piece Geometry Set** (brass compass)
 - AR-723405 \$7.95
- **Basic Geometry Set**
 - 4-piece Geometry Set (Ruler, 12" protractor, 30/60 + 45/90 triangles)
 - AR-FL03 \$5.95

Compass Set

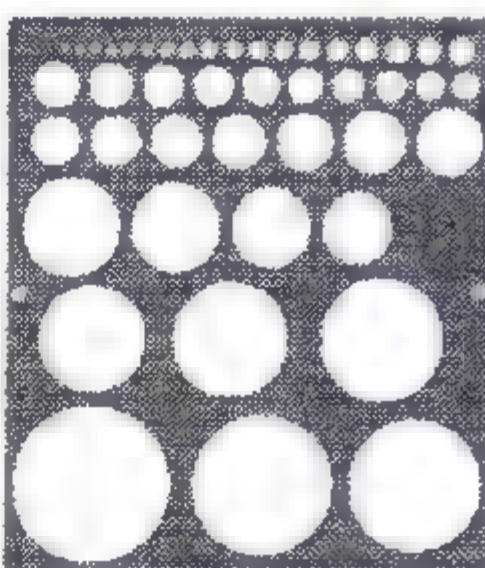
6-piece drawing set contains Small side screw compass, 5 1/2" self-centering knee joint compass/divider, extension bar, technical pen adapter, divider point and lead pointer.

- AR-HLX01330-01330 Set \$16.95



RULERS

- **Stainless Steel Rulers** offering flexible steel with non-skid cork backing.
 - AR-200-12 Steel Ruler 12 inch Cork Backing \$5.95
 - AR-200-18 Steel Ruler 18 inch Cork Backing \$6.95
- **Plastic Ruler 1 inch with 1/16" markings and metric markings**
 - AR-C36 Ruler 12" (plastic ruler) \$1.25
 - AR-18 Ruler 6" (plastic ruler) \$0.50



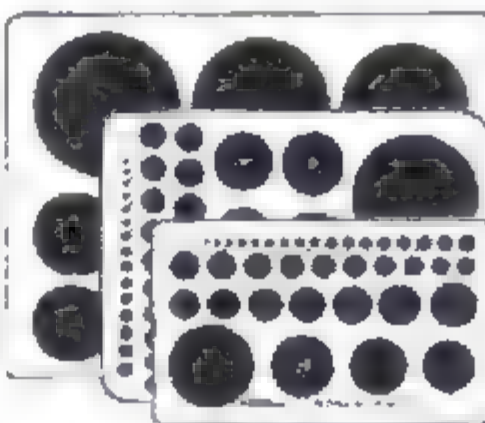
CIRCLE TEMPLATES / FRENCH CURVES / ELLIPSE TEMPLATES

• **Circle Templates**
Metric and standard. Rulers for smear-free drawing. (Great for Inkers)

- **Large Circles**
 - AR-13001 \$7.95
- **Extra Large Circles**
 - AR-13011 \$8.50



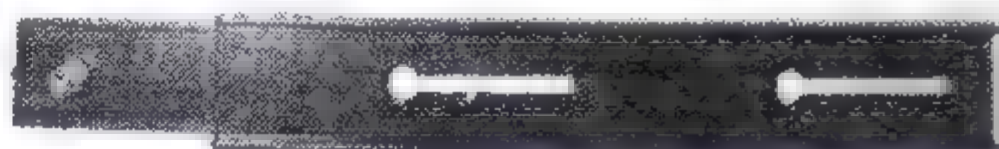
- **French Curves** (Inking Edge)
 - AR-9000 Set \$6.95
- **Ellipse Templates.**
 - AR-PK12691 \$12.00



Circle Templates Set of 3

This set of 3 templates provides ninety-eight different circles and edge scales in 50th 16th and 10th as well as mm and centering lines. Sizes ranging from 1/32 inches to 3 1/2 inches.

- AR-TD404 \$17.95
- **Ellipse Template**
 - AR-PK12691 \$12.00



ERASERS

- **Kneaded Eraser**
Gray soft bendable eraser used for pencil and charcoal.
 - AR-1224 Kneaded Rubber Eraser Large \$1.15

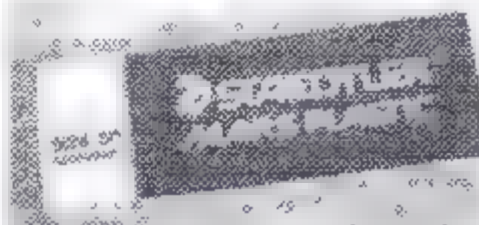


MAGIC RUB

Magic-Rub Eraser

Eraser especially developed for sensitive surfaces, will not mark or smudge.

- AR-1954FC-1 Magic-Rub Eraser \$0.95



Mars Plastic Eraser

- AR-STD526-50 \$1.00



Pentel Clic

Pen style holder, retract as needed.

- AR-ZE-21C Pentel Clic Eraser/Holder \$1.95
- AR-ZER-2 Pentel Refill Erasers \$1.85



Eraser Pencils

Peel off wrap ideal for detail erasing.

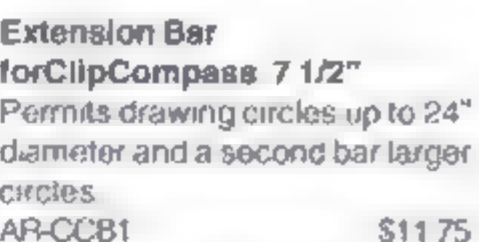
- AR-400 Eraser Pencils \$1.50



Multi-use ClipCompass

Draws circles accurately up to 9" diameters. Holds markers, felt pens, cutting knife, brush, Multiliners, pencil, crayon etc.

- AR-CC5455A \$19.95



AR-CCB1 \$11.75

SHARPIE MARKERS

Permanent markers with high intensity ink. Quick drying.

- AR-SA37101 Ultra-Fine Black \$1.30
- AR-SA35101 Ex-Fine Black \$1.30
- AR-SA30101 Regular Black \$1.30
- AR-SA33101 Super Sharpie \$1.95



METALLIC PENS

Offers high quality metallic ink.

- AR-SA48115 Gold Pen \$4.00
- AR-SA48120 Silver Pen \$4.00

CHINA MARKING PENCILS

Offers moisture resistant, non-toxic odor-free pigments. Self Sharpening. Offered as a dozen or singles.

- AR-173T Dozen Black \$10.75
- AR-173T-1 Single Black \$0.95
- AR-164T Dozen White \$10.75
- AR-164T-1 Single White \$0.95

WORKABLE

FIXATIF (Krylon)

Provides lasting protection. Prevents smudging, dusting and wrinkling.

- AR-KR1306 \$8.95



DRAFTSMAN BRUSH

Removes shavings from paper. Cleaning without fear of smudging.

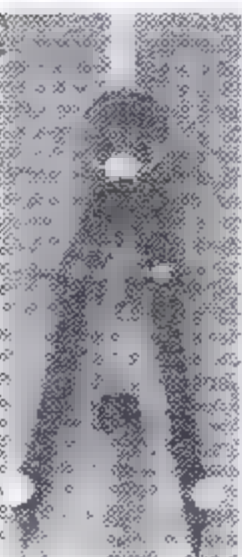
- AR-FT5391 \$6.00

- AR-FT5391 \$6.00

XACTO KNIFE

Rubberized barrel. Rear-release mechanism with safety cap.

- AR-XA3626 \$5.25
- Xacto Refill Blades #1
- AR-OLKB (5) \$1.95



RUBBER CEMENT

Contact adhesive for paste-up and other graphic art uses.

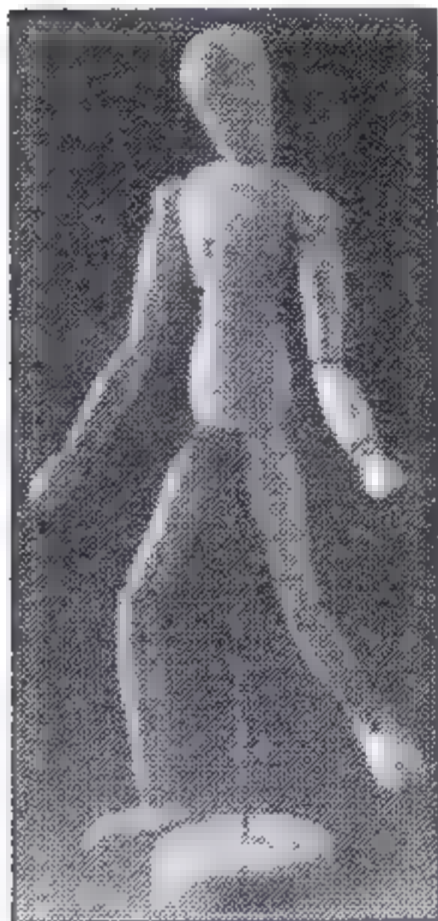
- Rubber Cement 4oz
 - AR-BT138 \$3.50
- Rubber Cement Quart
 - AR-BT102 \$13.25
- Rubber Cement Thinner Pint
 - AR-BT201 \$8.95
- Rubber Cement Pick-Up (eraser)
 - AR-BT700 \$1.50



5" Bow Compass & Divider

An all metal construction compass with replaceable needle and lead. Makes accurate 6" diameter circles. Extra pivot point for use as a divider.

- AR-494 5" Bow Compass \$4.95

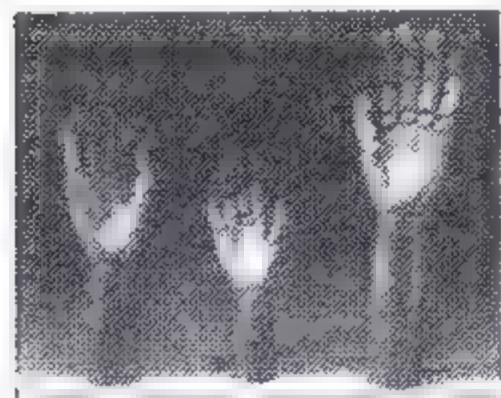


Wooden Mannequins

Great for modeling proportions and poses at any angle. Made from carved hardwood.

- AR-AA3045 4 5" Male \$7.95
- AR-CLY9020 12" Male \$19.95
- AR-CLY9019 12" Female \$19.95
- AR-CLY9042 20" Male \$29.95

- **12" Unisex Wooden Mannequin**
Human Adult figure mannequin with perfect proportions, adjustable joints for posing. Great for modeling proportions involving angles. Made from carved hardwood, 12" in height.
-AR-CW201 12" Model \$19.95



- **Hand Mannequins**
Life-like hardwood hand mannequins are fully articulated. Comes in three sizes: male, female and child.
- AR-HM3 14" Male Hand \$49.95
- AR-AA3212L Male Left Hand \$39.95
- AR-HM4 12" Female Hand \$46.95
- AR-HM5 9" Child Hand \$42.95



12" Horse Wooden Mannequin
-AR033090410 \$99.00



12" Lizard Wooden Mannequin
-AR056090440 \$17.99



PRESENTATION CASES (PORTFOLIO)

Spine mounted handle allows pages to hang properly to avoid wrinkling. Features 1" black superior quality rings (Does not snag pages). Includes 10 archival pages (#ZX).

- AR-S1-2171 17" x 14" \$81.50
- AR-S1-2241 24" x 18" \$132.93

Refill Pages for Presentation Case

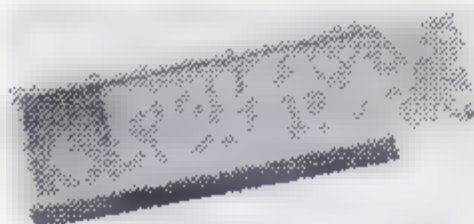
- AR-ZX17 17" x 14" 10 pack \$23.95
- AR-ZX24 24" x 18" 10 pack \$45.95



Pocket Portfolio
AR-FL419WH
Pocket Portfolio 14" x 20" \$10.50

Brush Box

This 12" by 4" by 1 1/2" sturdy wooden box protects your valuable brushes and pens.
AR-YK23000 SRP \$7.95



- AR-HM3 14" Male Hand \$49.95
- AR-AA3212L Male Left Hand \$39.95
- AR-HM4 12" Female Hand \$46.95
- AR-HM5 9" Child Hand \$42.95

CAT MANIKIN 7" length
AR-AA12300 \$12.95

DOG MANIKIN 6 1/2" length
AR-AA12400 \$12.95

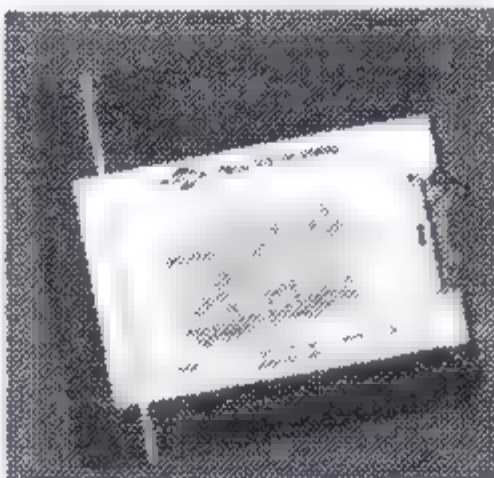
GIRAFFE MANIKIN 20" high
AR-TCE12531 \$139.95

ELEPHANT MANIKIN 16" length
AR-AA12801 \$159.95

LIGHTWEIGHT SKETCH BOARDS

Made of strong, tempered masonite with cutout carry handle. Metal clips and rubber band (included) hold paper securely in place.

- AR-SB1819 18 1/4" X 19 1/2" \$9.95
- AR-SB2326 23 1/2" X 26" \$12.95



STORAGE BOXES

Sketch Pac 2-sided safe storage box 12 3/8" x 4 1/4" x 1 1/4"
-AR-6880AB \$12.95

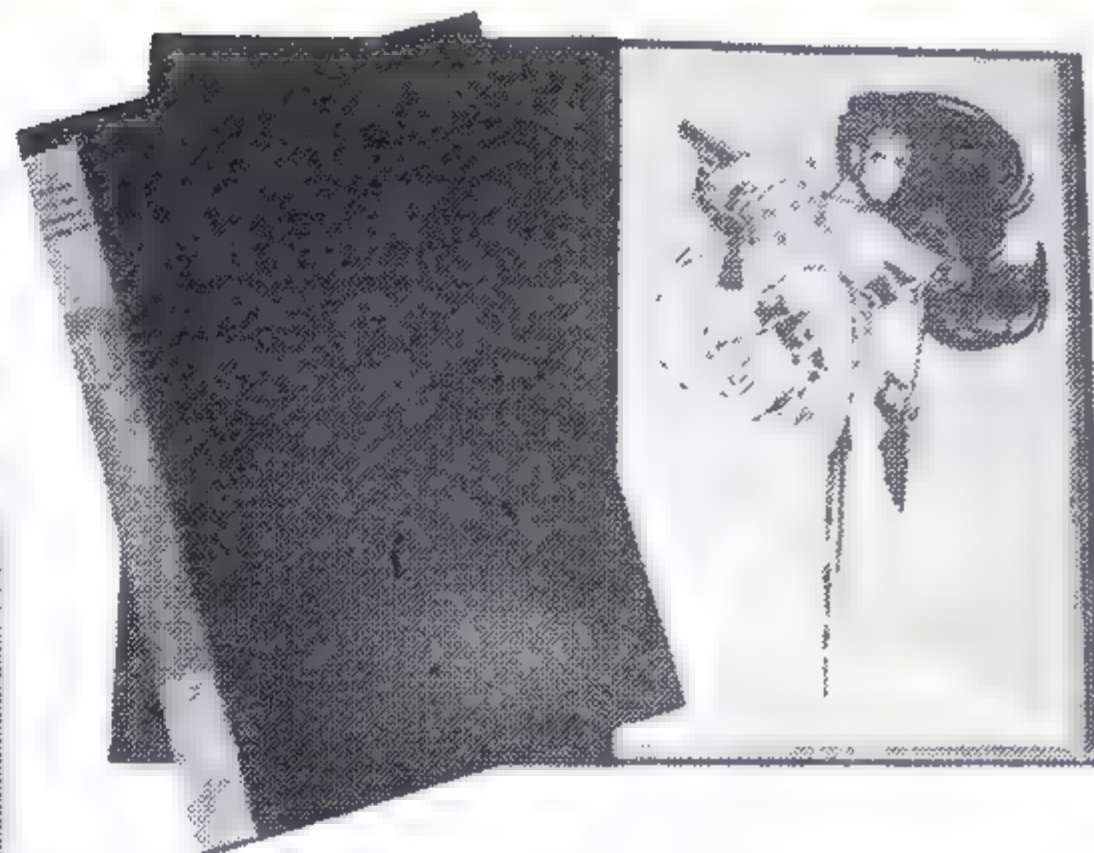


TYRANNOSAURUS REX

MANIKIN 30" high
AR-AA12902 \$169.95

BRONTOSAURUS MANIKIN

28" length
AR-AA12901 \$129.95



DISPLAY PORTFOLIOS ARTFOLIOS

- 24 pages of acid, pvc, and legnen safe art sleeves. Archival Safe.
- AR-IA1212 Artfolio Book 11 x 17 w/ 24 shits \$15.95
(Holds Blue Line Comic Book Art Boards)
- AR-IA 1214 Artfolio book 14 x 17 w/ 24 shits \$25.95
(Holds most oversized art boards)
- AR-IA 128 Artfolio book 8 1/2 x 11 w/ 24 shits \$7.50



Blue Line Pro"tects" Mylar Sleeves and Backing Boards for Original Artwork Protection.

MYLAR SLEEVE Fits Standard Comic Book Art Boards (11 x 17)

MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL (Standard C.B. Board)

•MYLAR SLEEVE (12 1/2 X 18 1/2) 4 MIL (Standard C.B. Board)

AR-EG1218R-1 \$3.02

•10 Pack - AR-EG1218R-10 \$24.20

•50 Pack AR-EG1218R-50 \$96.50

•10 Sets - MYLAR SLEEVE & BACKING BOARD

AR-EG1218S-10 \$35.90

STANDARD Backing Board (Standard C.B. Boards) (11 x 17)

BACKING BOARD FOR AR-EG1218R 24 MIL (fits 12 1/2 X 18 1/2)

(Standard C.B. Board)

•BACKING AR-EG1218HB-1 \$1.00

•10 Pack AR-EG1218HB-10 \$8.00

•50 Pack AR-EG1218HB-50 \$32.00

MYLAR SLEEVE Fits Double Page Comic Book Art Boards (17 x 22)

•MYLAR SLEEVE (18 1/2 X 24 1/2) 4 MIL (Double page C.B. Board spread)

•MYLAR SLEEVE AR-EG1824R-1 \$6.00

•10 pack AR-EG1824R-10 \$48.00

•50 pack - MYLAR AR-EG1824R-50 \$192.00

•10 Sets - MYLAR SLEEVE & BACKING BOARD 42 MIL

AR-EG1824S-10 \$64.60

STANDARD Backing Board (Double page C.B. Board spread)

•BACKING BOARD FOR AR-EG1824HB-1 \$1.70

•10 pack AR-EG1824HB-10 \$13.60

•50 pack AR-EG1824HB-50 \$54.50

Go to www.bluelinepro.com for more sizes, information and pricing.

COMIC BOOK ORIGINAL ART SLEEVES

Protect your original Art Work

•Comic Book Original Art Sleeves

11 1/2" x 19" Polyethylene (3.0 mil)

-AR-BAG 1119-25 25 Bags \$7.50

-AR-BAG 1119-100 100 Bag \$25.00



ELECTRIC ERASER and REFILLS

• KOH-I-NOOR ELECTRIC ERASER

Designed to erase both lead and ink from paper and film. Features a heavy-duty maintenance free 115v motor, protected by a high-impact white LEXAN case. Maximum efficiency with either the No. 287 white vinyl strip eraser for paper or the specially formulated no. 285 imbedded yellow strip eraser for film. Includes a No. 287 strip eraser.

-AR-2800E

\$73.95

• CORDLESS/RECHARGEABLE ERASER

Contains a trouble-free motor that delivers up to 4,500 rpm, fully charged. Versatile, two-way operation - cordless or AC. Long lasting rechargeable battery, break resistant LEXAN case. Lightweight, portable recharging stand power pack, plus a No. 287 vinyl strip eraser.

-AR-2850C

\$96.95

Cordless, Rechargeable

KOH-I-NOOR ERASER REFILLS

-AR-ER285 Yellow Imbedded, ink 10/box \$6.95

-AR-ER287 Soft Vinyl, pencil, 10/box \$5.95

• ALVIN ELECTRIC ERASER

Durable, high-quality UL-listed unit. Uses of a full 7" eraser eliminates the annoyance of stopping constantly during heavy workload periods to insert short erasers. Unbreakable LEXAN casing fits the hand comfortably and can be hung by a convenient ring. The heavy duty AC motor eliminates the continual repair problems of typical lightweight erasers. Motor cooling vent locations are designed to allow cool operation even under heaviest workloads.

-AR-EE1754 With slip-chuck

\$85.00

TOMBO DUAL MARKERS (BRUSH)

Dual Brush-Pens Tombow A double-headed brush-pen with a flexible nylon fiber brush tip on one end and a fine tip on the other. With non-toxic, fast drying, water-based odorless ink that blends to create any color desired.

Tombo Brush Black

AR-TOM56621

\$2.95

Tombo Colorless Blender

AR-TB56645

\$2.95

6-COLOR SETS

Bright (Crimson, Imperial Purple, Process Blue, Process Yellow, Rhodamine Red and Sea Green)

AR-TB56142

\$16.50

Earth Tone (Chinese Red, Chrome Orange, Dark Olive, Dark Plum, Orange and Saddle Brown)

AR-TB56143

\$16.50

Pastels (Carnation, Coral, Glacier Blue, Mist Purple, Pale Yellow and Purple Sage)

AR-TB561424

\$16.50

10-COLOR SETS

Bright (Black, Blender, Chrome Orange, Crimson, Imperial Purple, Process Blue, Process Yellow, Rhodamine Red, Green and Ultramarine)

AR-TB56145

\$27.50

Earth Tone (Blender, Chinese Red, Chrome Orange, Dark Olive, Dark Plum, Dark Plum, Orange and Saddle Brown, Sand and True Blue)

AR-TB56147

\$27.50

Pastels (Asparagus, Blender, Carnation, Coral, Glacier Blue, Mist Purple, Pale Yellow, Mint, Orchid and Purple Sage)

AR-TB56146

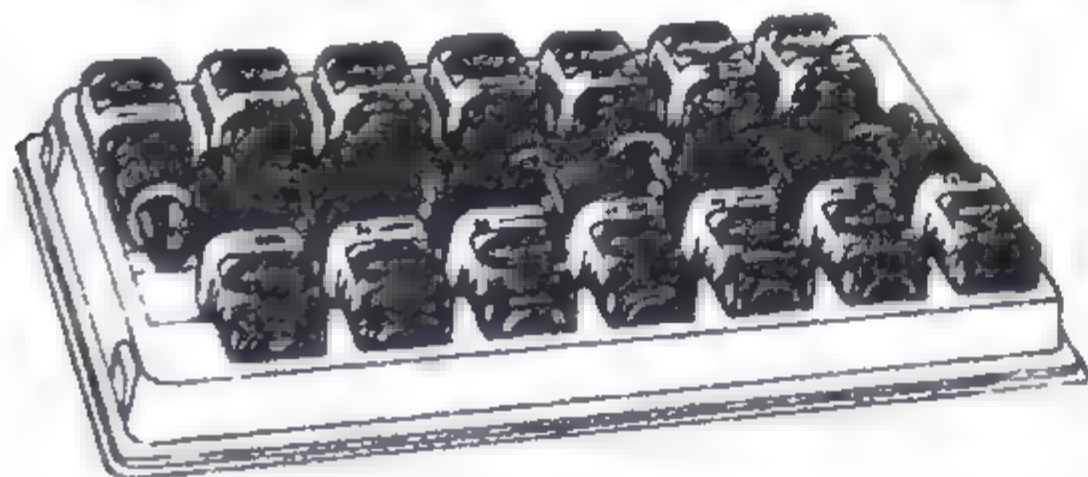
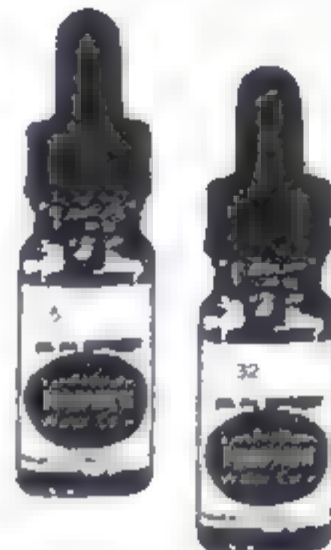
\$27.50

DR. MARTIN WATERCOLORS

• Radiant Concentrated Watercolors Dr. Martin's

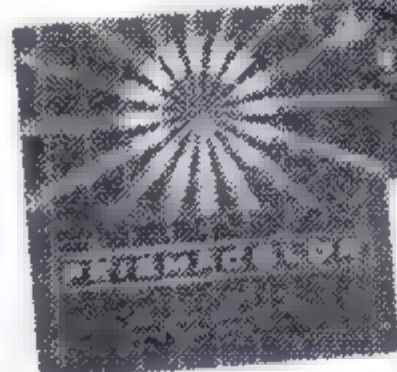
Extremely concentrated watercolors. Giving great brilliance and radiant tones in illustrations. They may be diluted with water and blend freely. Radiant colors are less transparent than synchromatic colors.

All Sets and Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096.



PRISMACOLOR MARKERS AND COLORED PENCILS

All Sets and Single Colors Available on-line at www.bluelinepro.com or call 859-282-0096.



TIM SALES FONTS by ComicCraft

Four fonts created for one of the greatest creators working in comics buy the World's leading comic book letterers, for Comic Book lettering. This CD contains files for MAC and Windows Postscript, TrueType, Open Type Works with Illustrator, Photoshop, Quark and most graphic programs.

ITEM# DEC042282

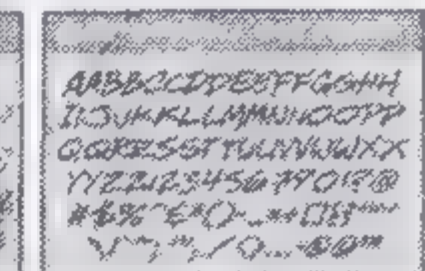
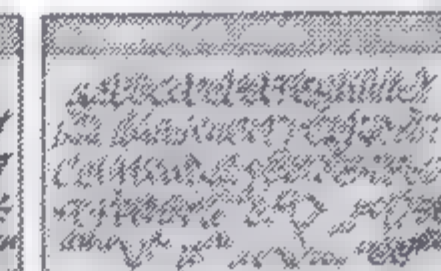
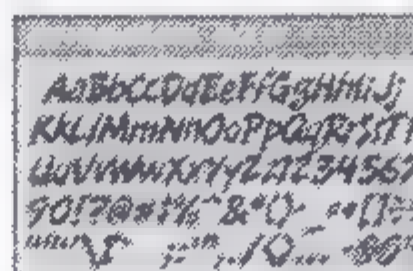
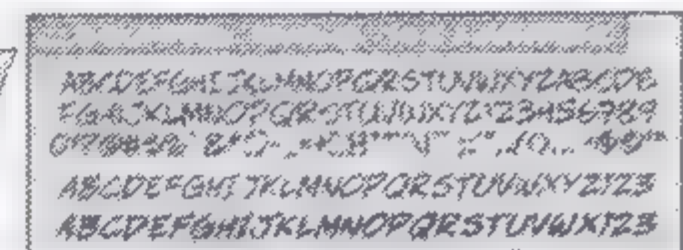
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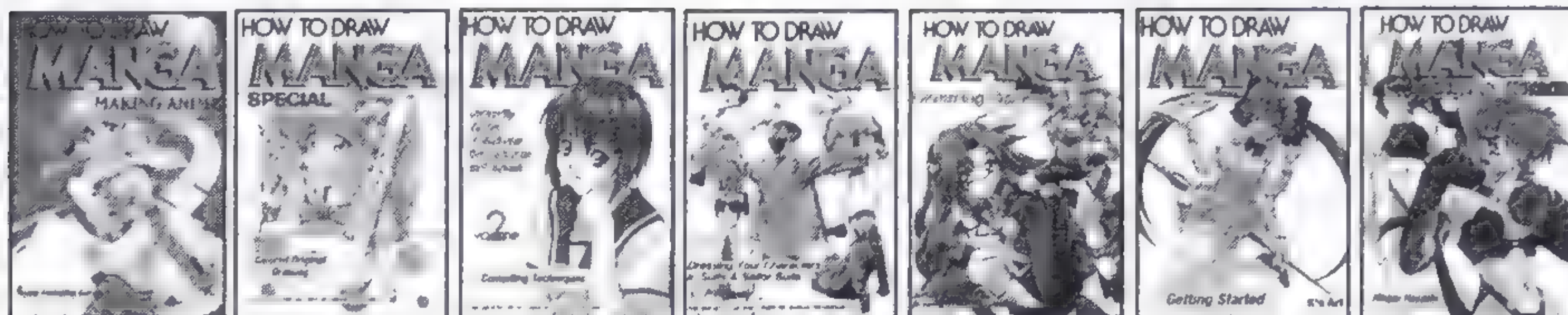
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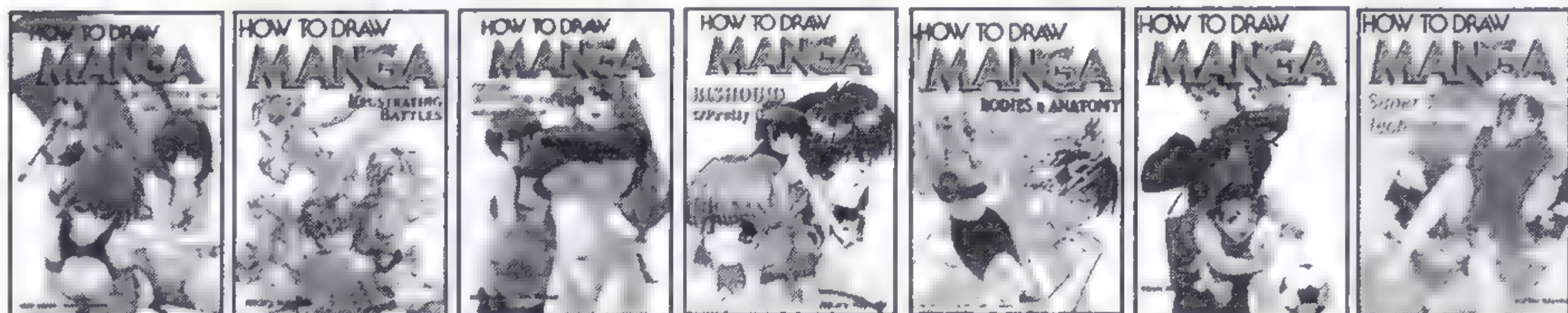
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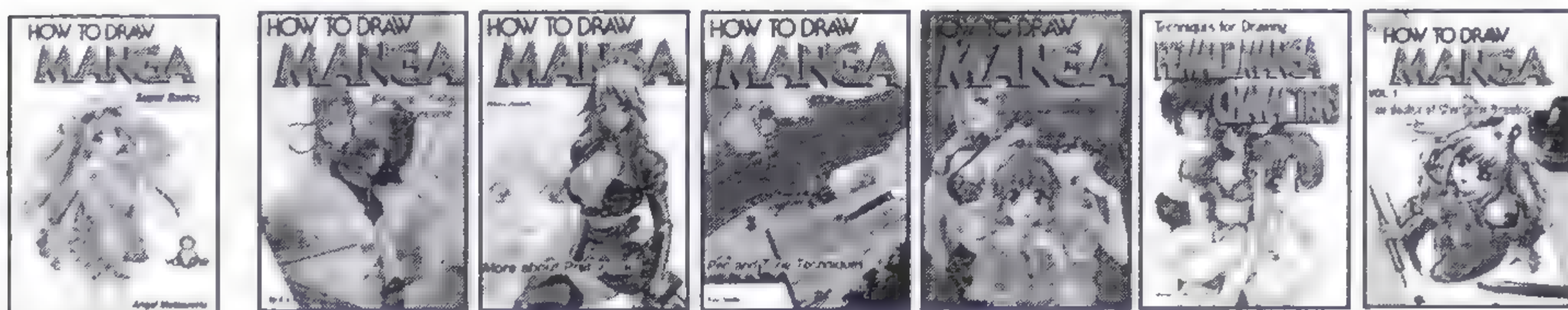




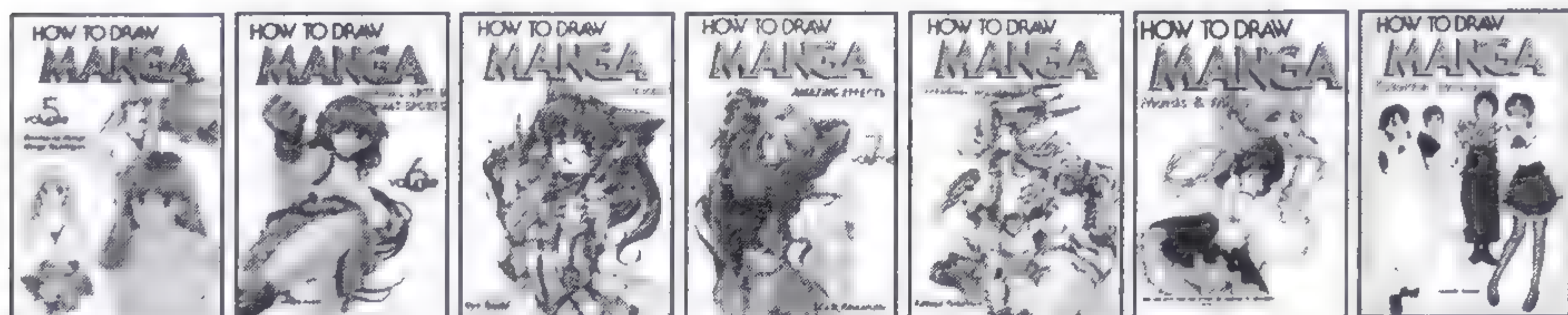
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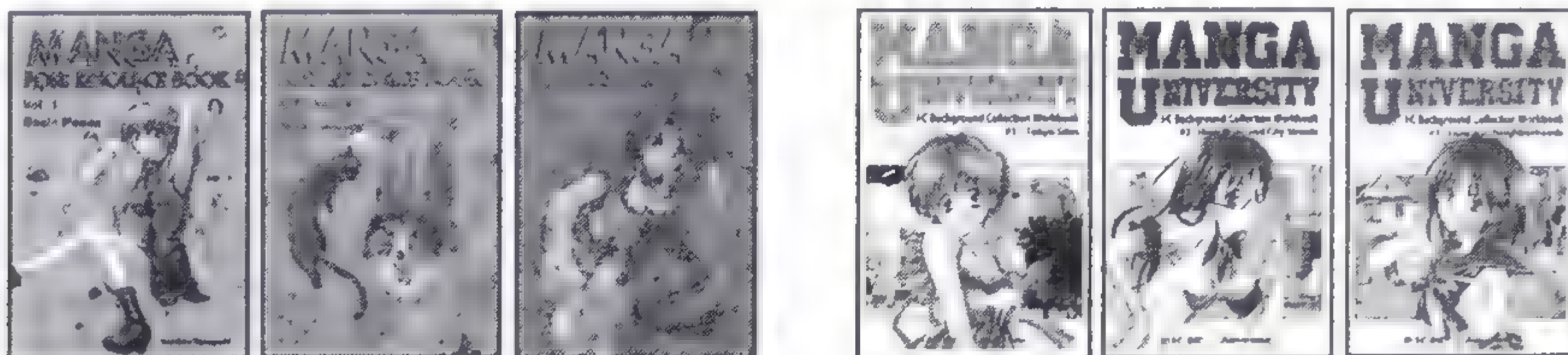
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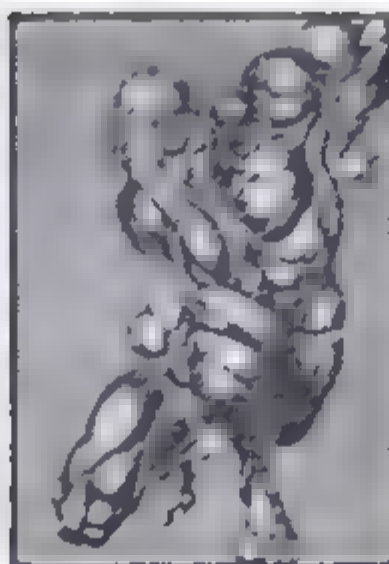
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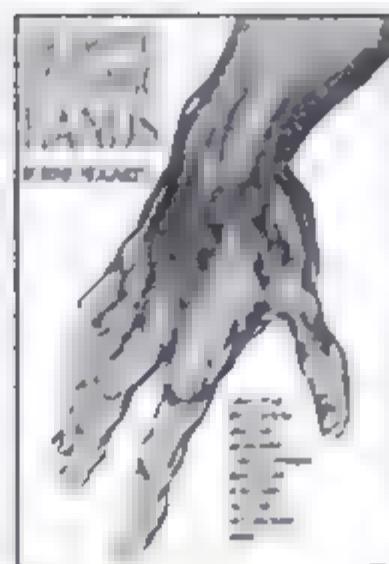
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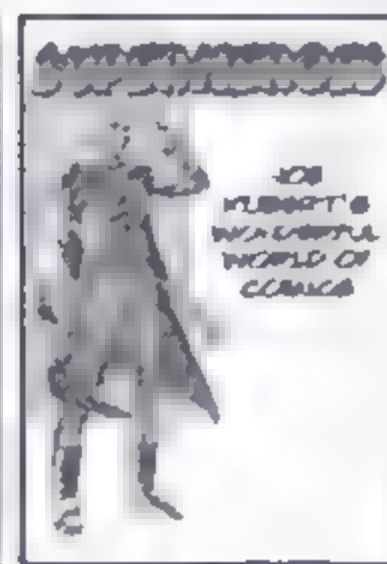
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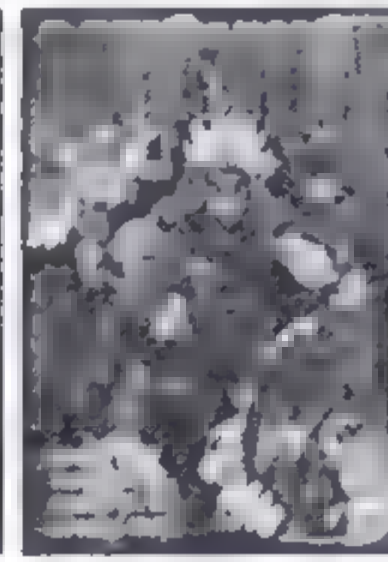
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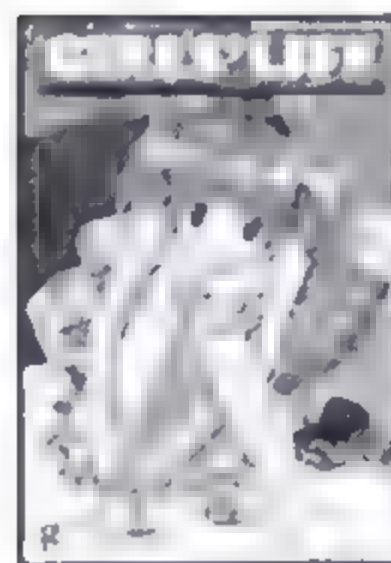
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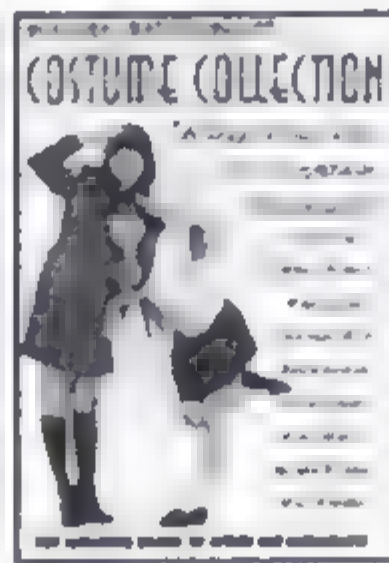
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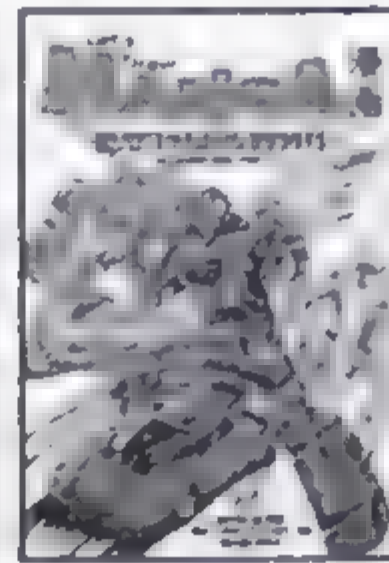
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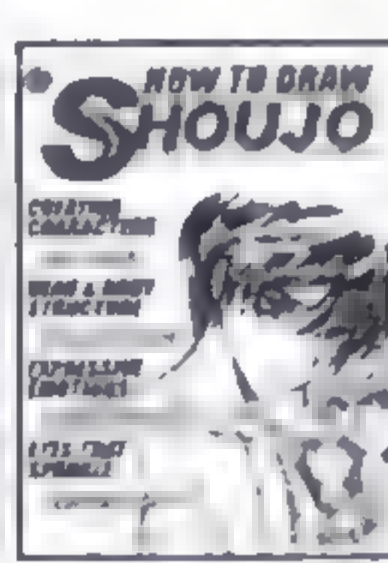
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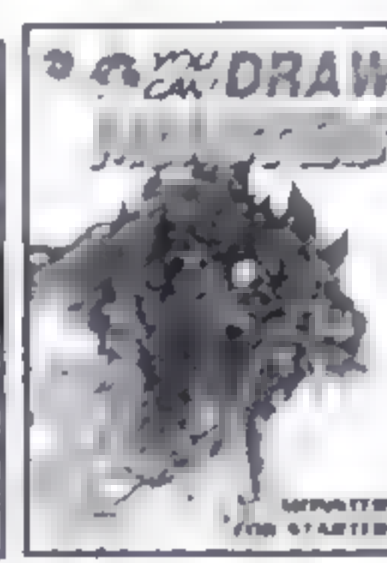
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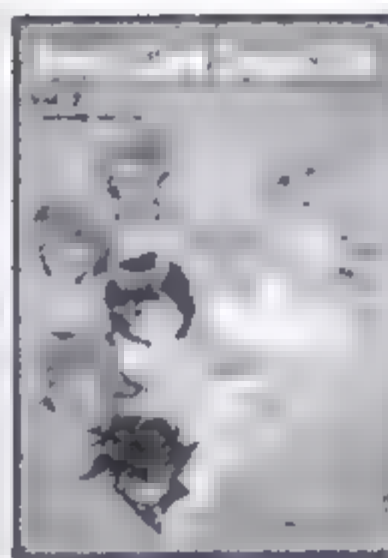
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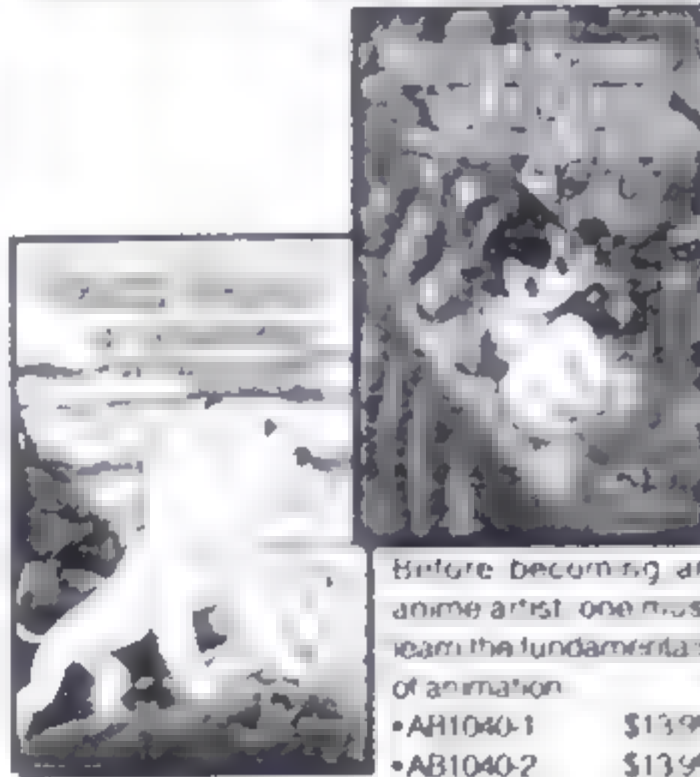


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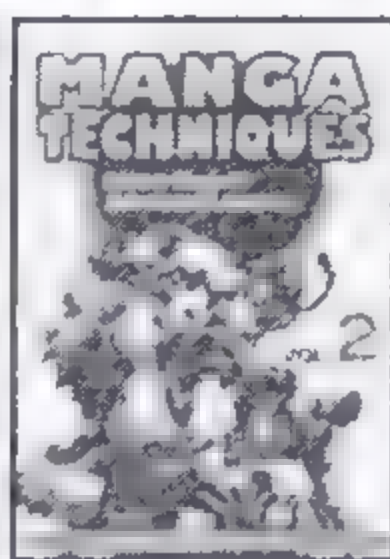


Before becoming an anime artist, one must learn the fundamentals of animation.

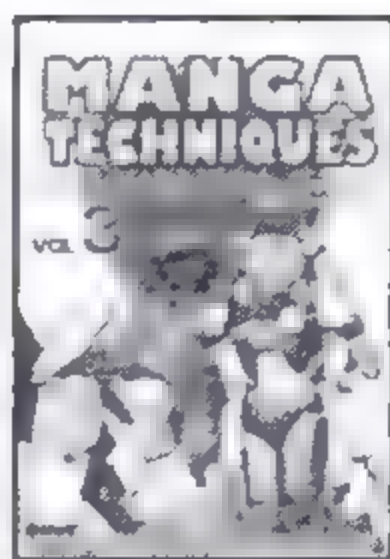
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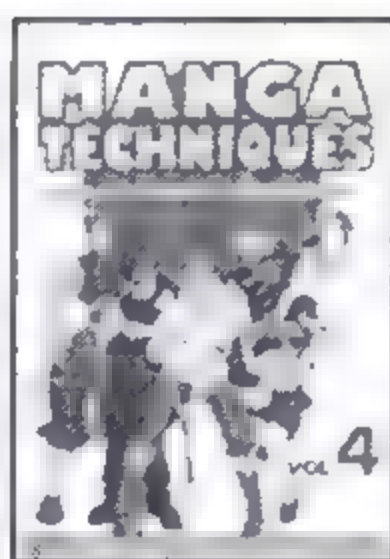
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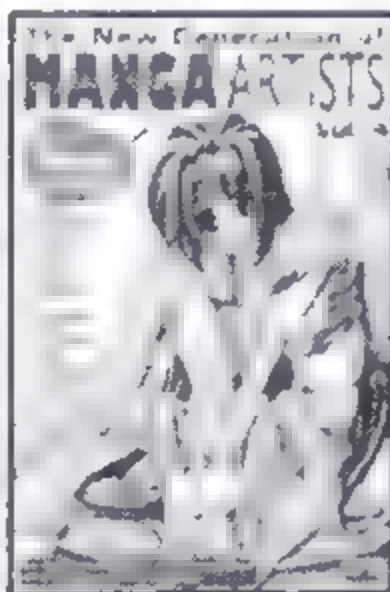
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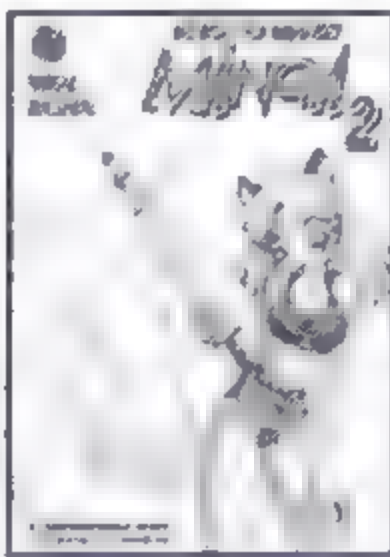
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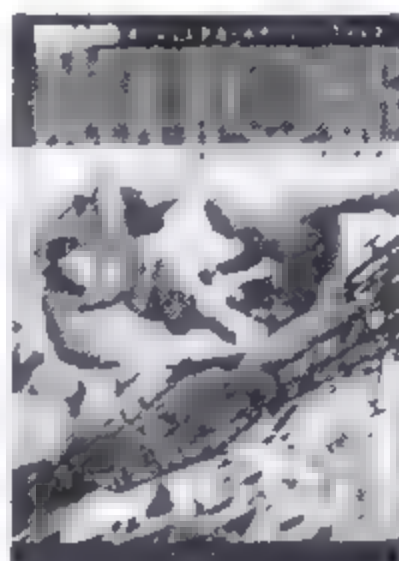
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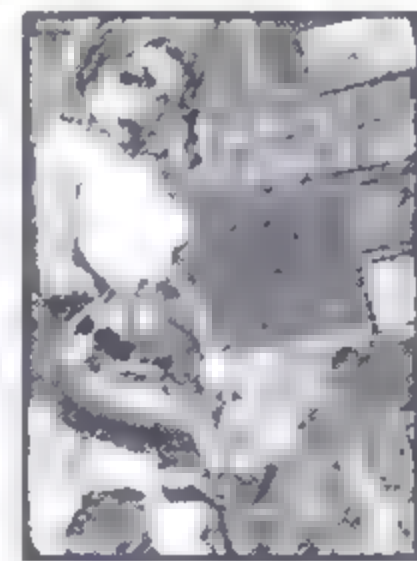
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Comic Book Lettering

by Ward LeRoc

SPECIAL EFFECTS

Special effects are when a letterer is asked to add to the illustration, whether it's to move the artwork around or to add emphasis to a panel or character. Some special effects can be as simple as adding an arrow with lettering inside of it or adding a 3-D effect to lettering to make it stand out. **Remember, though:** you're only *adding*, not trying to steal the show.

There's a challenge to picking a font that is easy to read and that can be stretched, twisted, arched and flipped and can still be readable. Sometimes, using a fancy font can look really cool, but if you can't read what it says, then it doesn't serve its purpose.

Contrasting fonts with cover is an effect method but you have to make sure that the letters can be read. If the background has a pattern, then all of the lettering must be easy to see. At times adding a drop-shadow or an outline to lettering can help separate the letters and the background.

Be creative and experimental with your special effects lettering. Consult the artist and writer for ideas that they may have about the way an effect should work. You're part of the team!

Lettering is an art, but it's an art that needs to be seen, not recognized. If you can add to a project and the reader feels they have easily read and enjoyed the book, then you've succeeded.



This is a cool effect but make sure that it fits the mood of the artwork.

TWISTED FONT

Be careful how far you twist a font.



Text shaded at 60% Grey.



Text shaded at 60% Grey.
With a white outline.

Conventions As Promotions

By Bob Hickey

WORKING OUTSIDE YOUR BOOTH

When we at **Blue Line Pro** set up at a convention, we meet a lot of creators who use our products. Many times I have had the pleasure of seeing many of the new projects that these creators are working on. This gives me the inside scoop on these projects, something that I take back to **Comics2Cars**, our retail store, and pass along to our local customers about what's happening with a book, how it's taking shape and how the creators are as people, all important factors sometimes.

Working outside your booth at a convention can be *just as important* as sitting behind your table. Spending time dropping off samples of your books to a dealer can pay off when that dealer places his orders and remembers your book. Make sure you ask for a business card. These can be used to build a mailing list when sending out a postcard or flier, reminding retailers that your book is being offered and that it's in the current Previews. If a retailer doesn't have a store, ask them if they sell on the internet and offer new comics to their customers. If they don't sell anywhere but at conventions, then putting them on a mailing list won't help you much. However, you never really know.

As I've mentioned in past articles, talking to other creators can be very helpful. From finding new printers that can save you money and can print a better product to finding other professionals who could help you with, say, lettering or coloring, you never know what morsel of information you can glean from somebody else in the Biz. You're going to find that many other creators have had the same problems as you have and can help you keep from having the same problems. History doesn't have to repeat itself. Or its mistakes.

Key point: ***don't neglect your booth/table***. At the last convention I walked by the tables of a couple of creators I wanted to meet and look at their projects, etcetera, but I could never catch them at their tables. They didn't have a sign saying when they would be back at the table, so I never got the chance to meet, talk and look, as I had hoped. *sigh* A simple sign could make your Seat Time at the table more valuable. You're directing fans to be at the table when ***you're*** there.

Placing fliers at the front of a convention with your table information on them, coupled with some really cool artwork could help send potential readers your way with very little effort. I've noticed that if you make one side of the flier look like a print (with maybe a piece of artwork and your book's logo) and then place your booth info and your contact information (email, web address, etc.) on the back that many more fans will pick it up for the "free" print and keep them to take home.

So, at your next convention, work the booth and work the floor to make the most that you can from your investment.



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Martha Washington "M" and © 2000 Dave Gibbons and Frank Miller Inc

Review: ART TUTORIALS

By Robert Wayne

Review: *Digital Inking Volume 1*

By Brian Haberlin

The *Digital Inking* CD offers both the beginner and the established illustrator the ability to learn and absorb the vast knowledge that Brian Haberlin offers.

Brian presents two different programs to use when digitally inking. First, there's Adobe *PhotoShop*, one of the most-used programs in the comic book industry and then there's *Corel Painter*, something that I'm very familiar with (because I've been using *CorelDraw* since version 1).

If you're looking to work in the industry, then odds are you'll need to learn *PhotoShop*. It's a multiple-use program but is used mostly to color. Here at Blue Line Pro, we use it to apply our lettering and logos, to clean up pages after scanning and also to cut and paste artwork and backgrounds.

On *Digital Art Tutorials: Digital Inking, Vol. 1*, Haberlin includes four tutorials along with all the scanned artwork that was used in the tutorials, plus: brush selection, color swatches and a basic .pdf file. He discusses things such as terms used in the field and how to scan your artwork.

As hardware has developed and the pen-sensitivity has increased, digital inking is becoming a most effective way to ink. Haberlin calls on all his knowledge (and offers a few anecdotes about professionals to listen to) as he masterfully shows you how he has developed time-saving and cost-cutting processes to digital inking without losing any quality in the work.

On the first tutorial he goes through the process of setting up the artwork and the steps to get it ready for inking. Using *PhotoShop 7*, he walks through the inking steps, not only showing you how to use a brush to add the black, but also how to use white to clean up the edges of your lines.

On the second tutorial, Haberlin shows you how to use the "Dodge and Burn" tools in *PhotoShop* to clean up the original artwork. This works best when inking over a very clean pencil. "Dodge and Burn" allows you to clean up stray lines and darken the pencil line that you want to keep. It's a quicker way of inking. He also shows you some of the built-in processes that *PhotoShop* offers in order to stylize the artwork.

On the third tutorial, he uses one of his favorite programs to digital ink: *Corel Painter*. This program offers you more control and offers you the ability to live-rotate the artwork. As a traditional inker, this is a huge plus to make it more natural and easier on the wrist.

On the fourth tutorial, Brian discusses how to remove the blue line border on the page easily and, using dodge and burn along with levels, how to take the original pencils to a inked look. He also demonstrates using filters to add effects or style to the finished art.

Get it. It's worth your while, especially if you intend to pursue the art of Digital Inking. This CD packs a lot of information for the investment. You can constantly go back and review tutorials at your leisure. It's all in your hands...and on this CD.

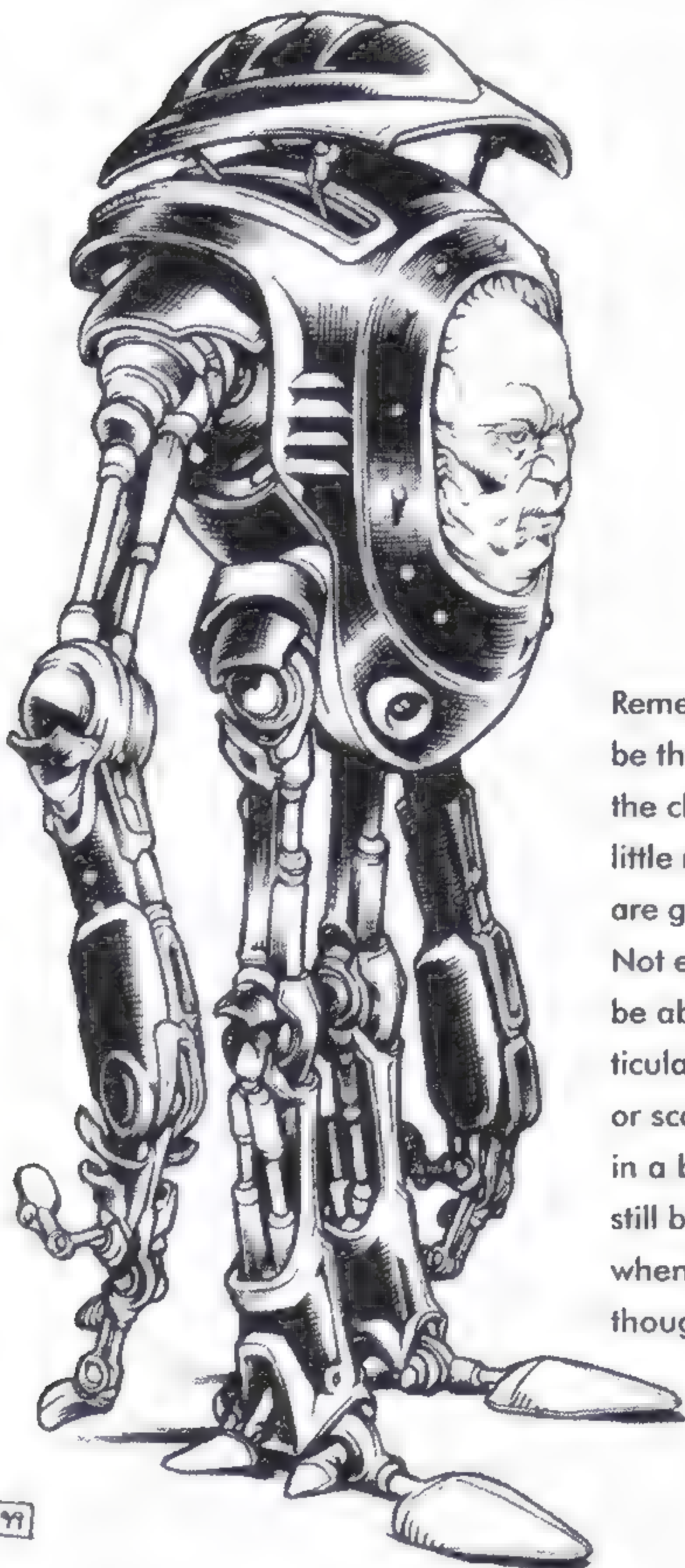


Short Rounds

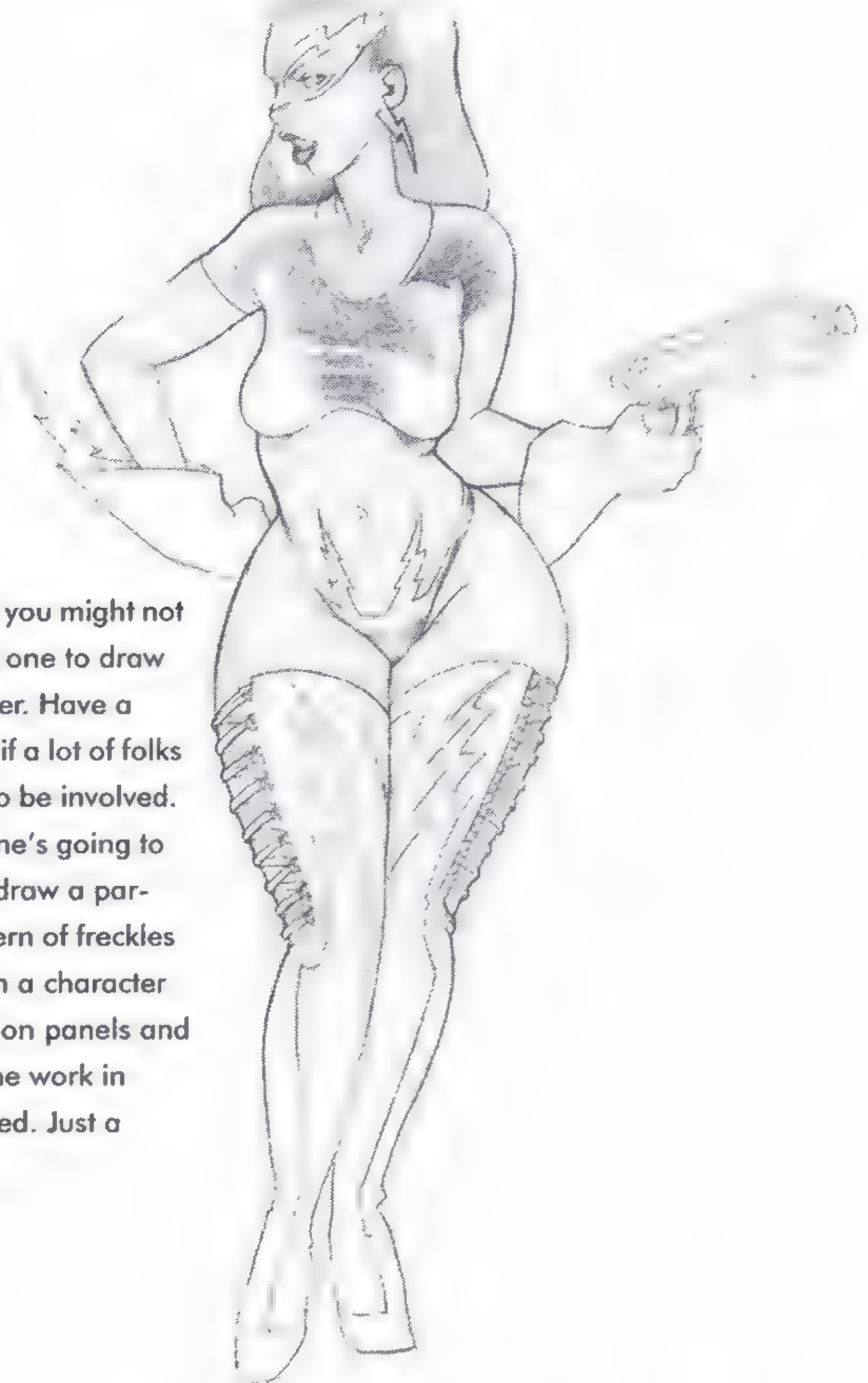
by Mitch Byrd

CHARACTER SKETCHES (FUNCTIONAL CHARACTERS)

Character sketches are the drawings we make to reference characters. We can look for future story involvement and how the character would work in the context of the story. You know, how the character functions.



Remember, you might not be the only one to draw the character. Have a little mercy if a lot of folks are going to be involved. Not everyone's going to be able to draw a particular pattern of freckles or scales on a character in a bunch on panels and still bring the work in when needed. Just a thought.



BYRD 99



To reference a character, you need to be able to reference multiple views of the character. A front view, back views and a view from the side make up the general formula.

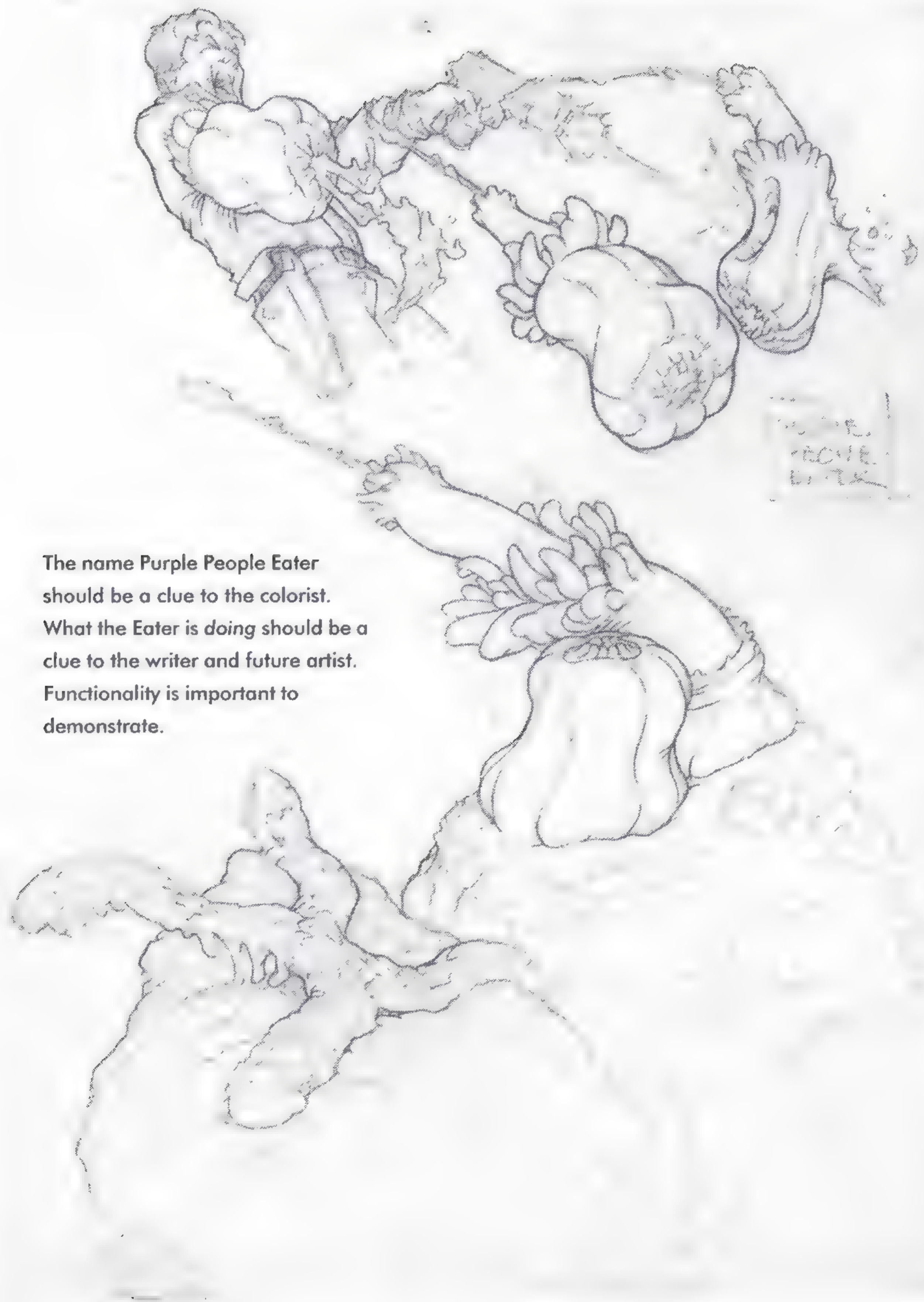
Now just drawing the character is fine if that is all you're asked to do, but you can also use a character sketch to describe the character's attitude and abilities.



When looking at *Too Much Sake Man* you can see that he wears a standard sort of kimono and how he's shaped. Bet you also see that he wouldn't be the typical stole defender of the court. *Too Much Sake Man* would be a very expressive sort of character. One can only wonder why. Sake' to 'Em Man.

You should also consider how a character functions when developing the look. The ability of the character to function is just as important as the look. Work it out before someone is given the job of forcing the matter in the story. This is the finger, let's see. Yep, his finger works.



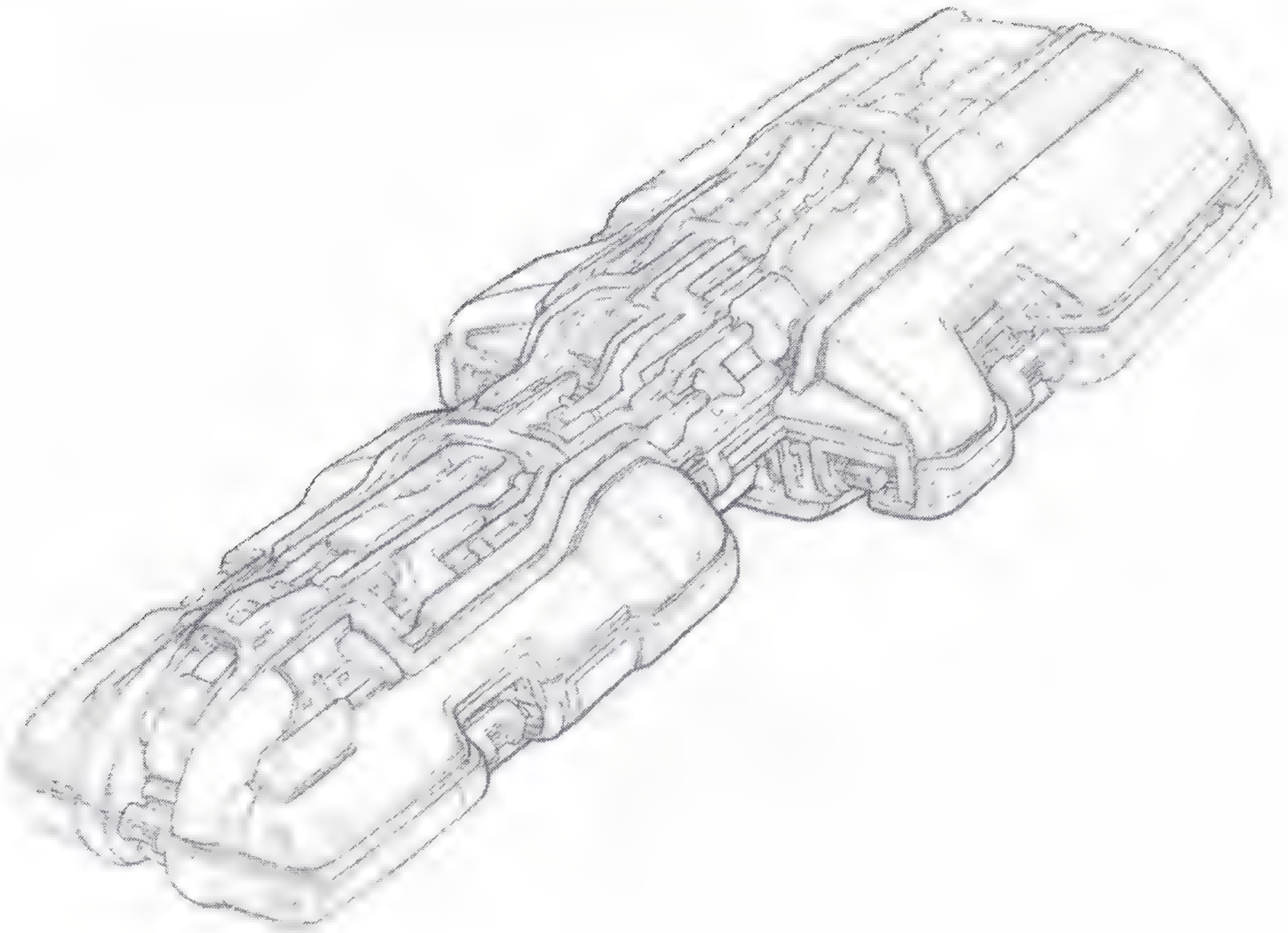


The name Purple People Eater should be a clue to the colorist. What the Eater is doing should be a clue to the writer and future artist. Functionality is important to demonstrate.

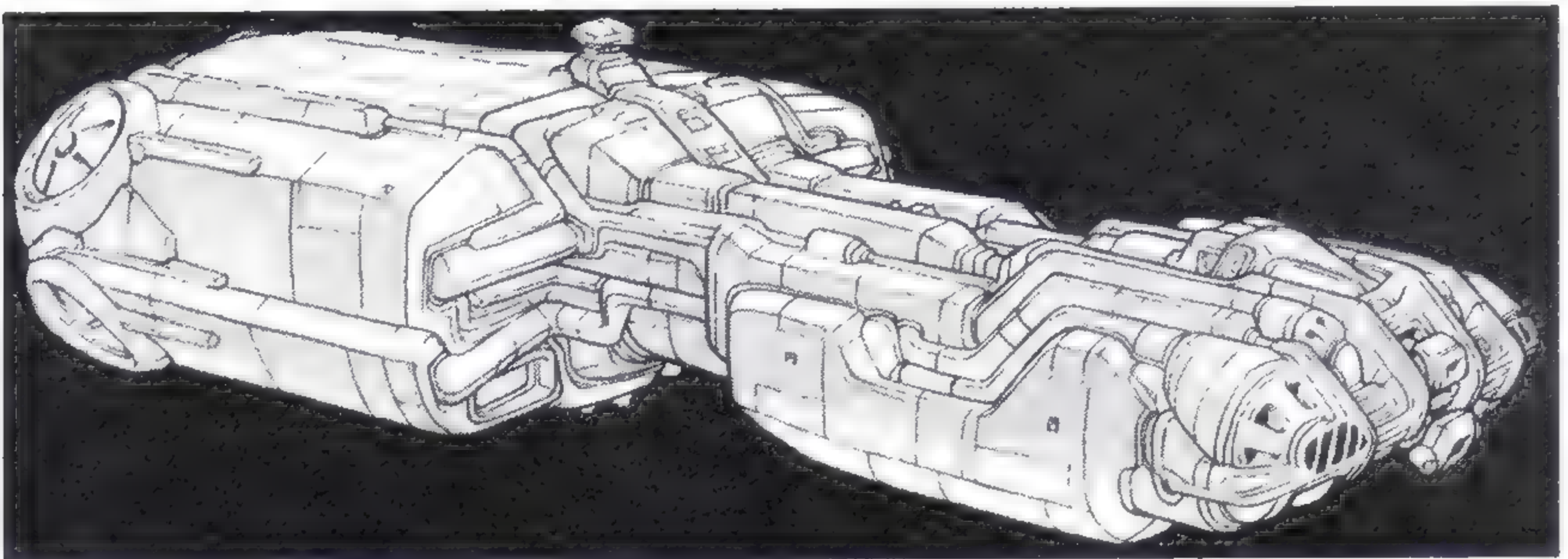
If you have a character that changes outfits often then do drawings that help to communicate attitude. *China Dahl* is short, sexy and loaded with attitude.

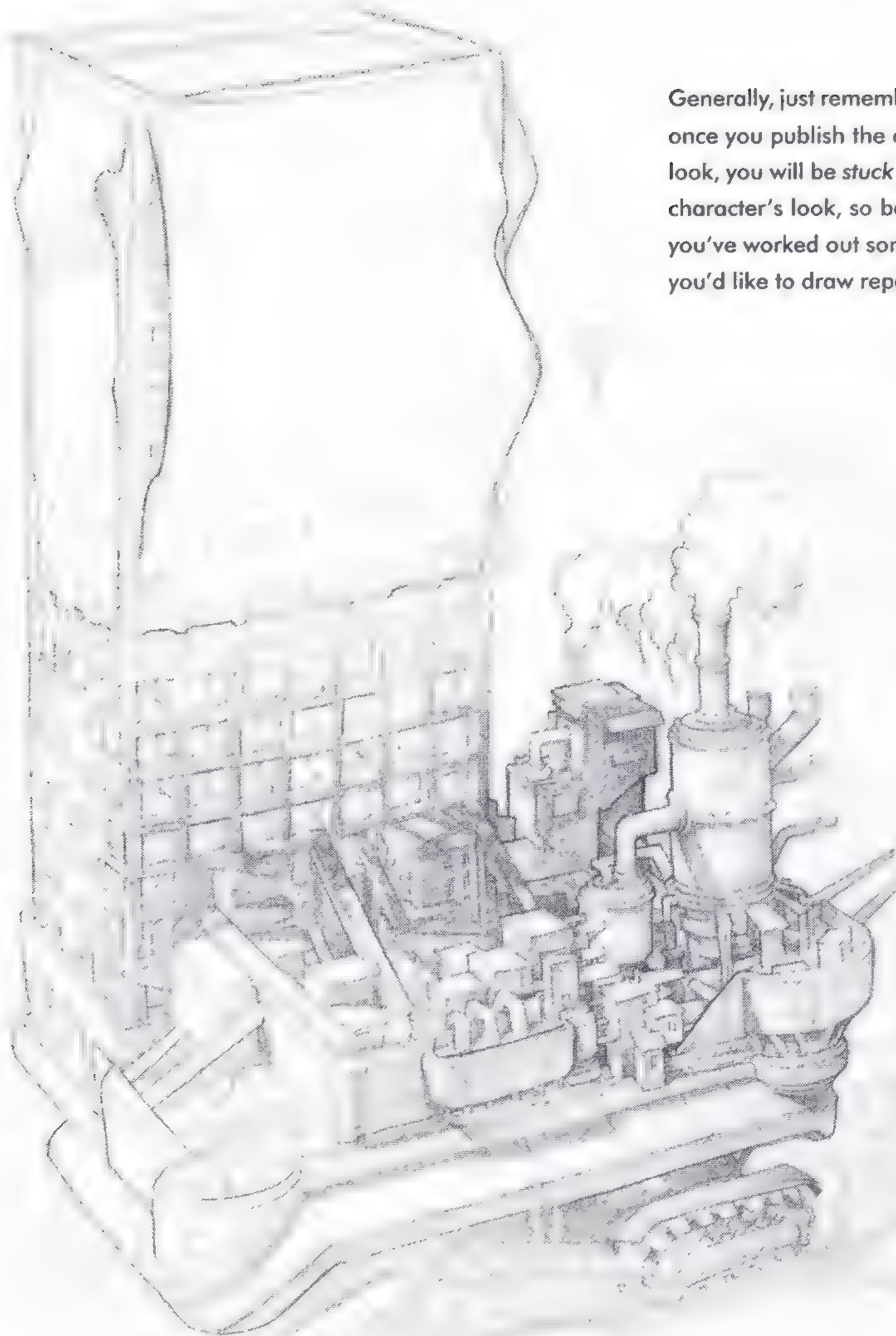


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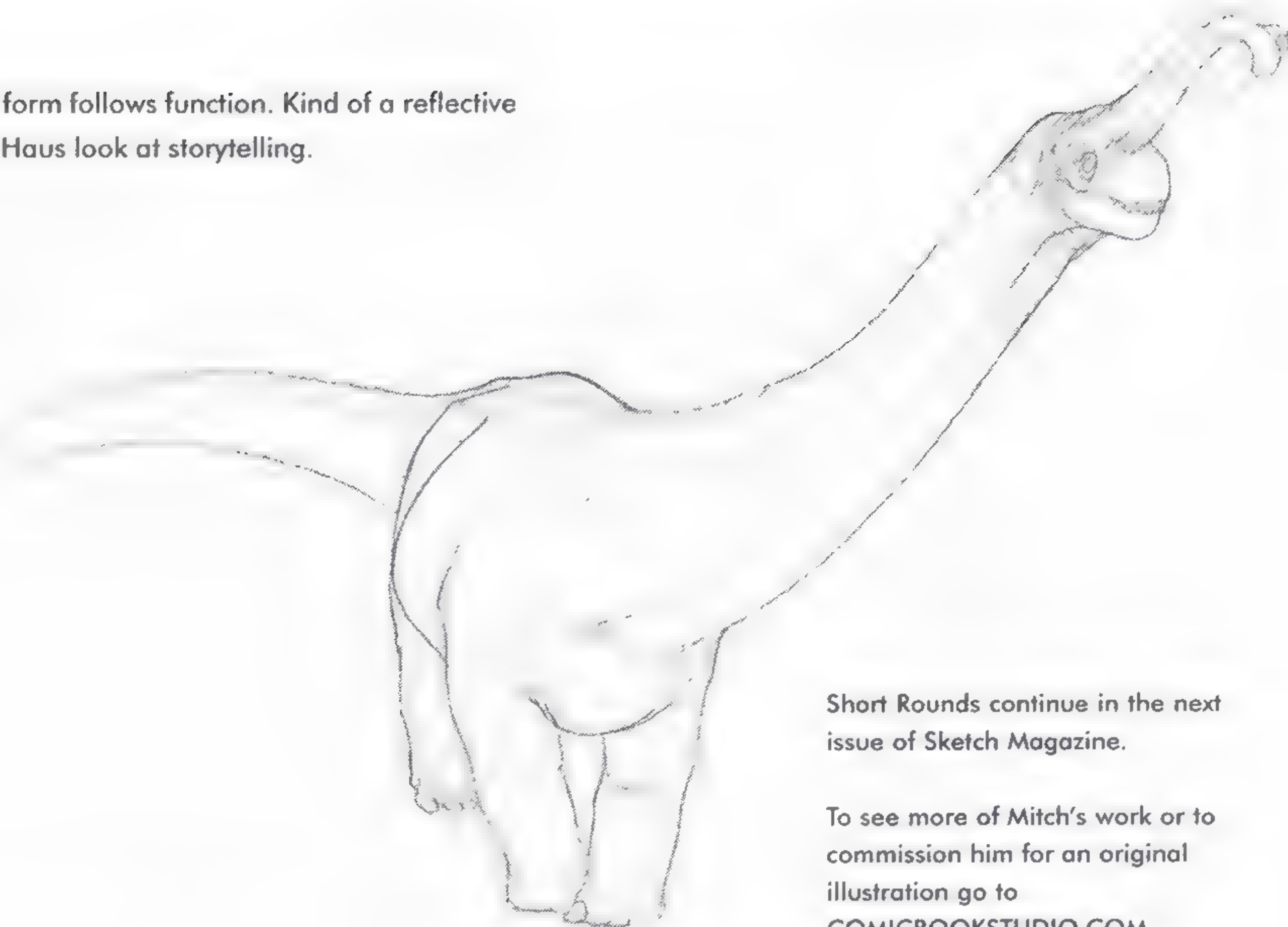
Characters can be *things* as well as people. If you want certain things to stand out, then give those things distinctive looks. And those distinctions might be things you would transfer to other things. It helps give the whole setting a certain commonality.





Generally, just remember that once you publish the character's look, you will be stuck with that character's look, so be sure you've worked out something you'd like to draw repeatedly.

And form follows function. Kind of a reflective
Bau Haus look at storytelling.



Short Rounds continue in the next
issue of Sketch Magazine.

To see more of Mitch's work or to
commission him for an original
illustration go to
COMICBOOKSTUDIO.COM.

MITCH BYRD'S CONVENTION SKETCHBOOKS



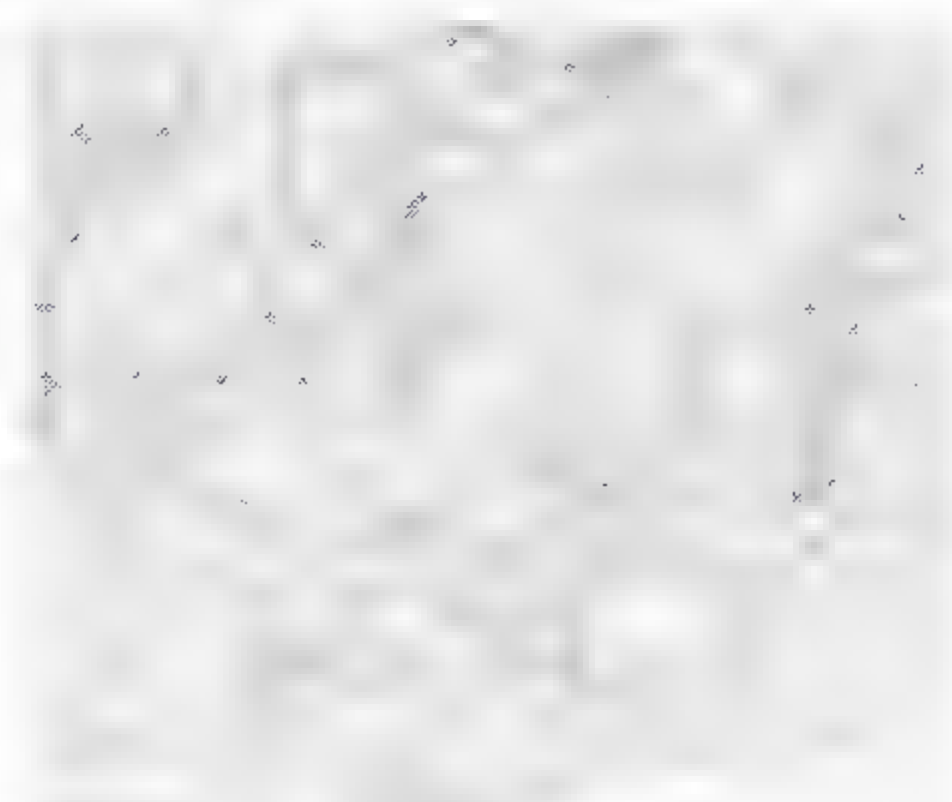
MITCH BYRD'S
SKETCH
B O O K
Volume 1

VOLUME 1



MITCH BYRD'S
SKETCH
B O O K
Volume 2

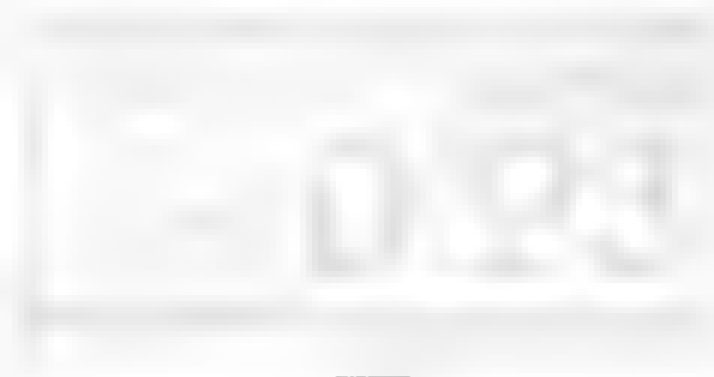
VOLUME 2



MITCH BYRD'S
SKETCH
B O O K
Volume 3

VOLUME 3

AFTERBURNCOMICS.COM - COMICBOOKSTUDIO.COM - 859-282-0096
(To order or for more information)



Letters Forum

All letters received will be considered for publication. Letters published will be done so as received in regards to spelling, punctuation, etc. However, letters may be edited for length, language, and/or other considerations. All letters should be signed by the writer, as well as including the writer's legibly printed name, address, and contact numbers (phone, fax, e-mail). Opinions expressed are those of their respective letter writers, and not necessarily shared by Blue Line. While open as a critical forum, it is Blue Line's hope and intention that correspondence maintains constructive and positive elements of criticism. Simple name calling, rumor mongering, and/or maliciousness is not of interest. Unless our editor does it.

Please send your e-mail missives to sketchletters@bluelinepro.com. With all letters, please state clearly if you wish to have your address in print. We look forward to hearing from you.

I was curious which, if any, of the comic book boards are compatible with watercolors. Hmmmm. What would Alex Ross use?

Thanks!

Stephen David Calhoun

Stephen,

I can't speak for Mr. Ross, but all of the Premiere boards are printed on Strathmore art boards. They are used for many types of illustration, **including** watercolors. However, you want to be careful when using pre-printed boards that the lines will scan along with your artwork. We know artists who use the backs of our boards for watercolors and washes.

Thanks,

Bob

Howdy, I am recently getting back into the comic and drawing thing and I was wondering what the heck a convention sketchbook is? Also, do you guys know of any comic-specific resources on the web that have emphasis on creation and self-publication (taking the craft se-

riously would be a plus)? I would also like to say that your company is an amazing discovery for me. Blue Line Pro is now my preferred source for art supplies. Don't get me wrong. Dick Blick is great, but Blue Line Pro seems to cater to the craft that I love. You guys **ROCK!** You will definitely see more business from me and I intend to spread the Blue Line Gospel to all of my artist friends/colleagues.

Chris Fowler

Chris,

A Convention Sketchbook is a collection of illustrations and designs that you want to collect and offer in a book format. We offer the traditional format which is 8 1/2" x 11" with a glue bindery and we also offer the popular traveler-sized format which is 5 1/2" x 8 1/2" with a staple bindery. If you're looking for good websites to visit, you can always go to www.google.com and search for creating comics. We always appreciate the praise and I will pass it along to the hard working crew we have here at BLP.

Thanks,

Bob

Hey, I was at the convention also and had a chance to drop in and grab some supplies that I needed and thought of something that might be kinda cool: have pre-packaged sets called "What The Artists Use" (or something like that). Then, if someone wants to develop a style a little more like his favorite artist or just get what the pros use, you can have at hand "Oh, Adam Hughes? Yeah, he sketches with Faber-Castell PITT artist pens, and Frank Cho uses..." I figure at a convention where the fans favorite artist is about a foot away, then being able to turn around and grab the same supplies would be cool, and I know there would have been a few more things I would have grabbed.

-S. Boyse

Hi, S.

That's a great idea. I'll pass it along to the crew and I'm sure that they can come up with something for next year's conventions. Actually, if you saw Adam at Chicago he visited our booth several times over the weekend. Maybe we can

*twist his arm for a future **Sketch** feature.*

Bob

Just making sure my ad will be in the next BLP magazine. I sent an email a while ago, but got no response. If the email was never received, please let me know and I will re-send my classified message.

Thanks

Chris Reihe

Chris,

I'll check to see if your ad is in this issue.

B.

I am a very talented artist (I went into the advertising world, though!). I can draw anything (I was a storyboard artist for years), and have been keeping my "chops" up with sketches for my four girls at home... I would like to offer my hand, so to speak, as a "tweener" or any other way to use this blessing God has given me. Please send me some direction that I can reach for... have to feed the kiddos and am very confident about my work (not Mitch B. yet, though).

Kevin

Kevin,

Sounds like you've put in the time. You may want to head to the net and hookup with a creator looking for an artist. The best way to get into this biz is to get published and keep on drawing until the right people see your work.

The problem that you may have (and I realize this because I have the same problem) is the kids. They don't leave a lot of time for working after hours. Good luck with your future adventures.

Bob

Hello,

I just received my first issue of my subscription to Sketch. What happened? This is not the magazine I thought I was subscribing to. My December issue with Greg Land had vibrant color and was printed on glossy paper. My new issue has no color, no glossy paper and muddy pictures. Is this what I should expect in my future issues? I don't mean to be whining, but what happened to your beautiful magazine? I don't like the look of the new magazine. Plus, the card stock it was printed on won't stay folded. If you could answer my questions, I would appreciate it.

Thank you,

Jason Jam

Jason,

*As I've stated in the past, **Sketch** is an ongoing experiment. We will continue to try different things in design, publishing and printing to make this the best magazine we can make it. That issue was the result of a miscommunication in the bindery. And I wasn't happy with the photos, either. The next few issues will be a flat stock mostly to offer a different view of the articles. Many artists will see their projects on a flat stock rather than glossy. Color will return with this issue.*

Bob

*I'd like to take this space and say thanks to all the readers. You have been very patient, and we appreciate it. **Sketch** is on a bi-monthly schedule and with the new people involved, it should stay that way.*

Bob

Send all your letters and questions to: Sketch Magazine, 166 Mt. Zion Road, Florence, KY 41042 or email sketchletters@bluelinepro.com

Poster Design

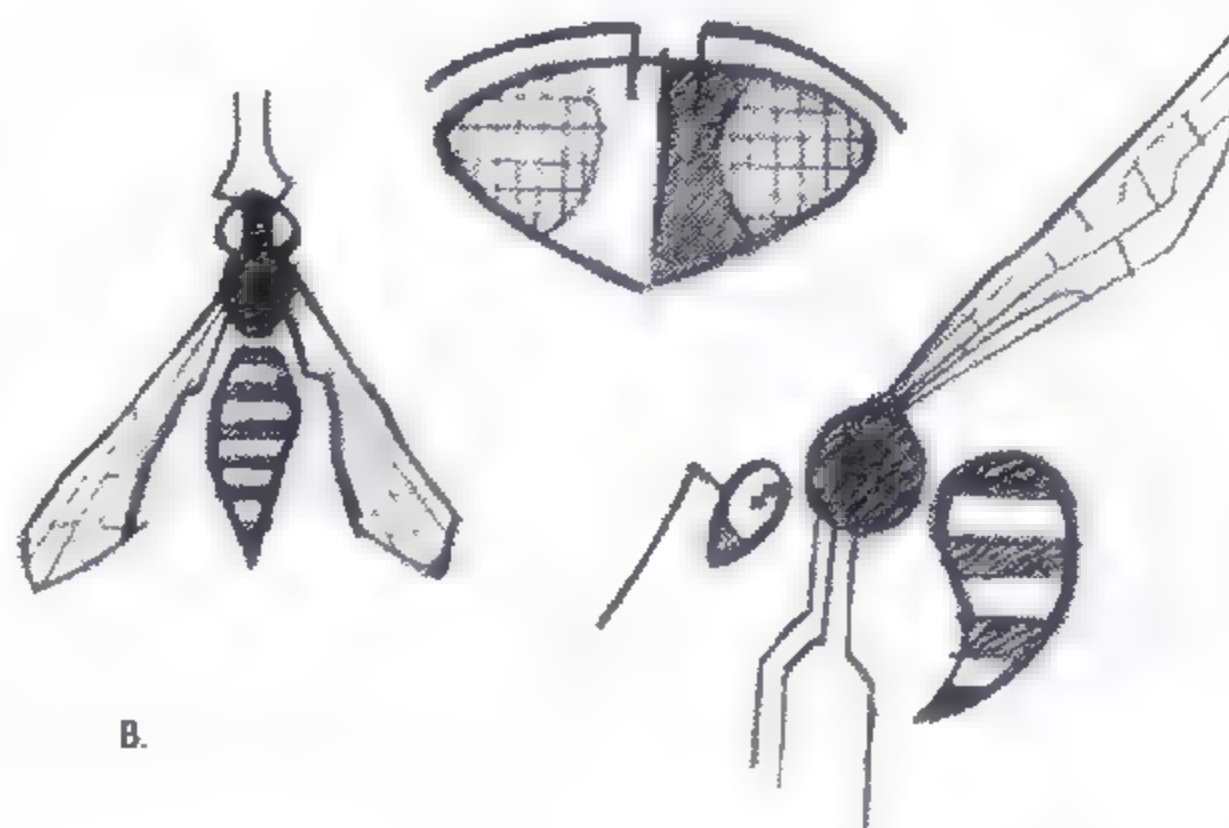
by Tom Whalen

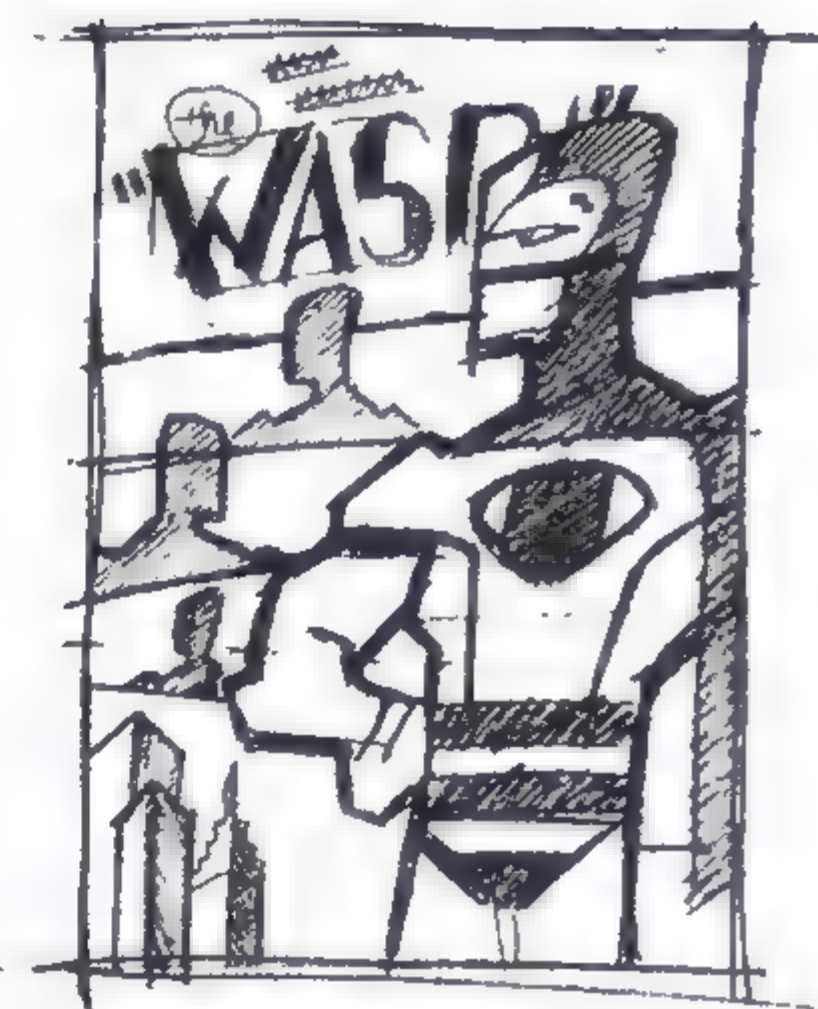
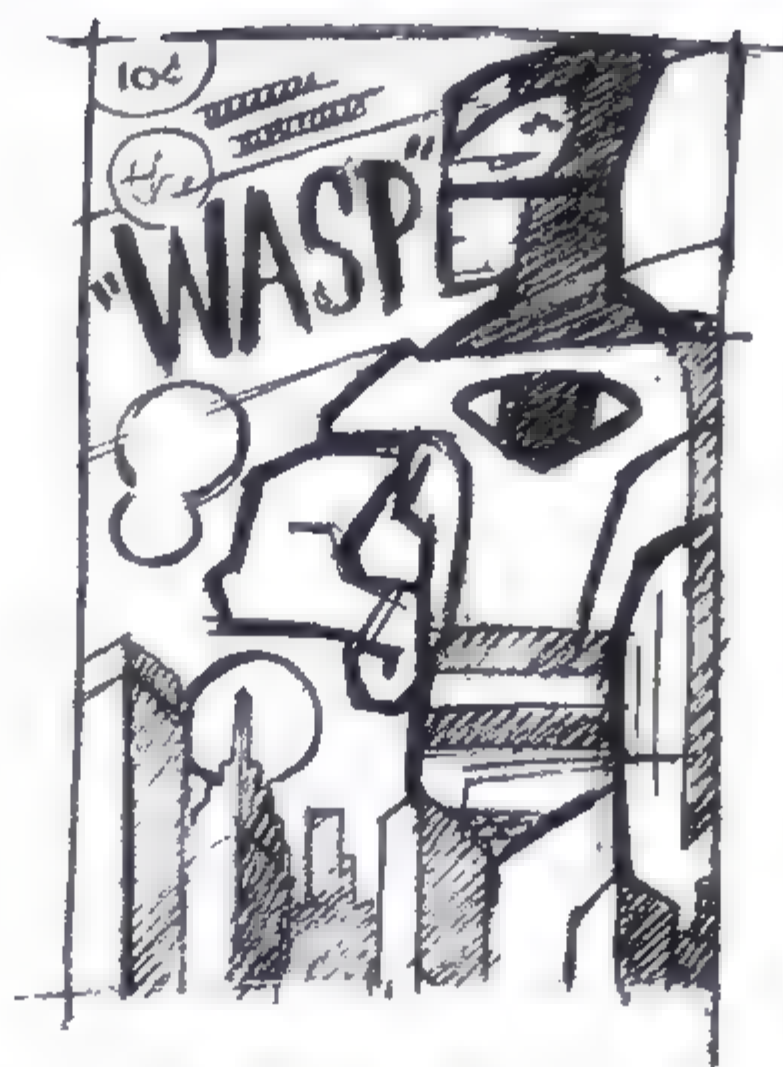
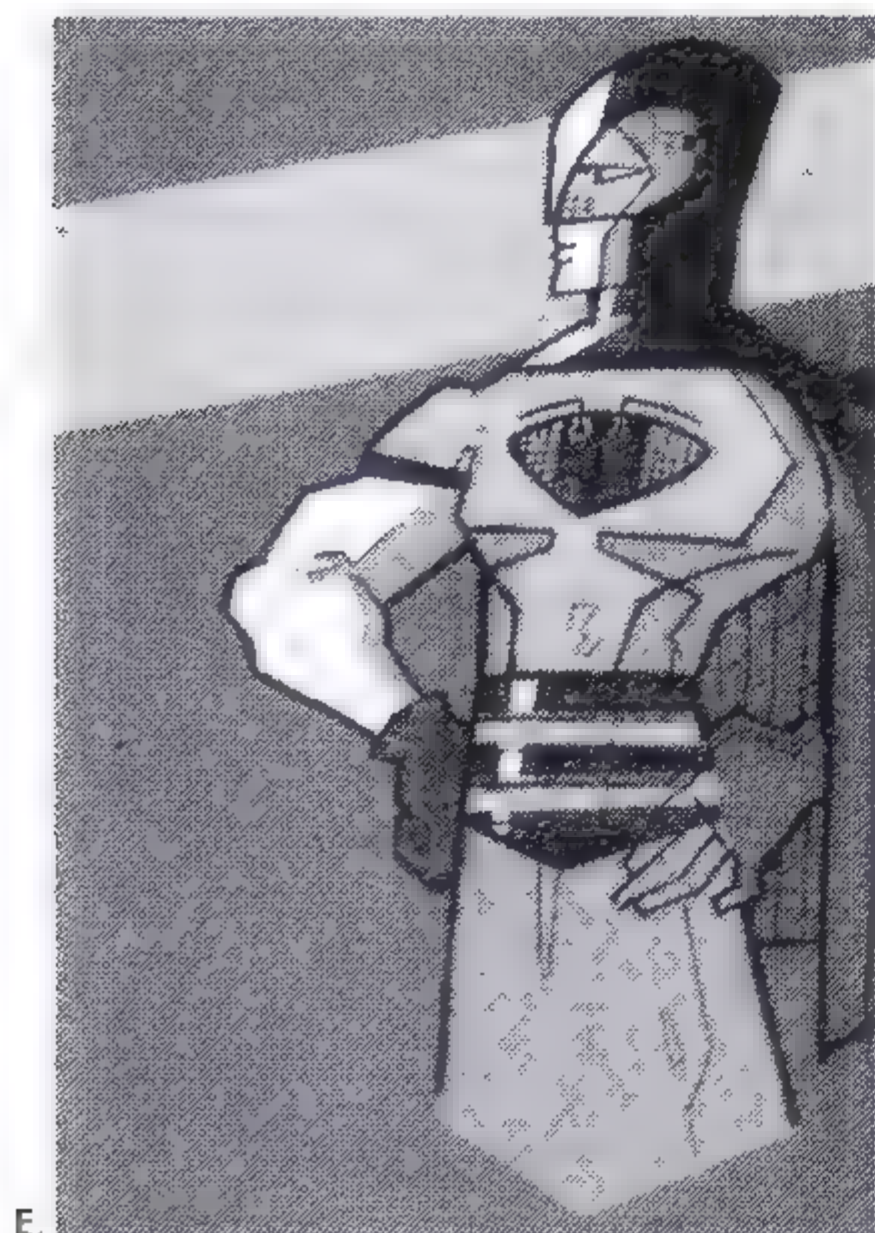
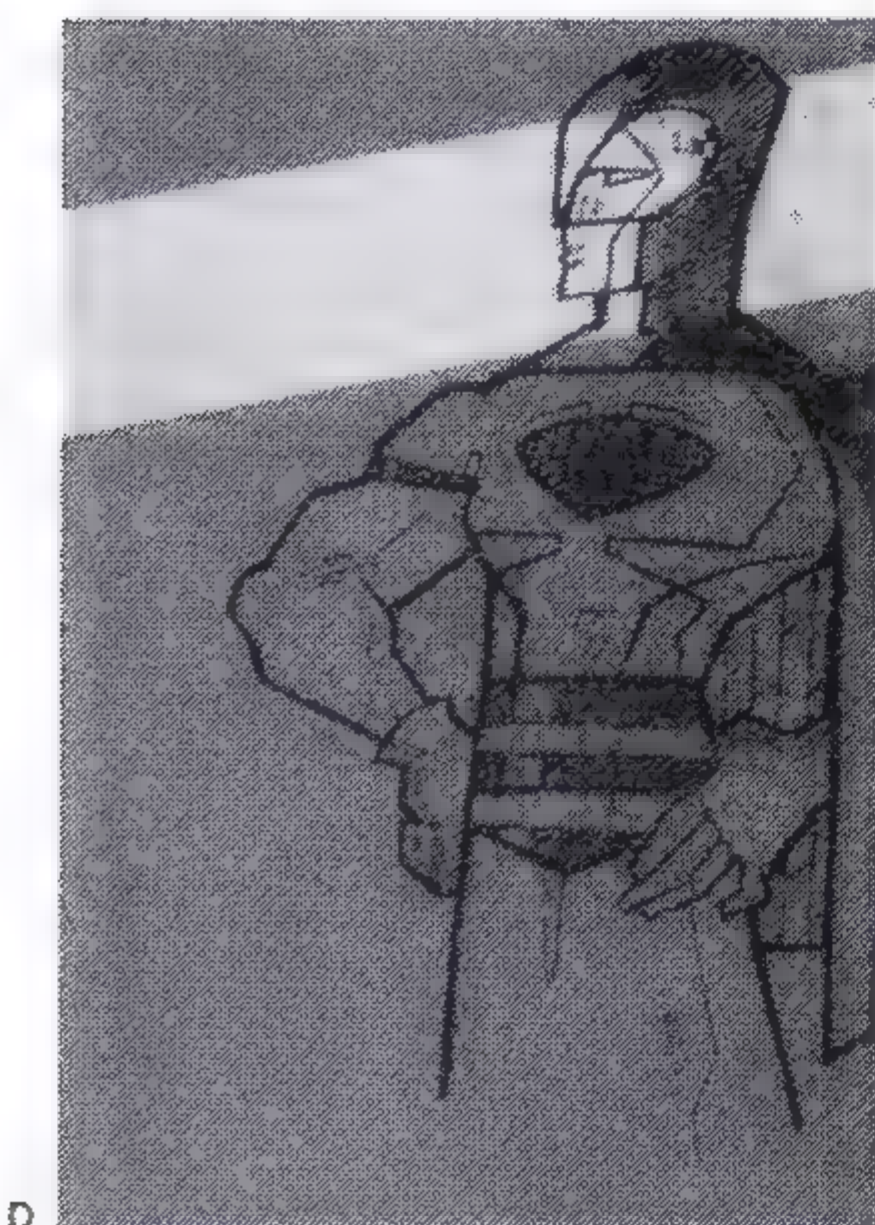
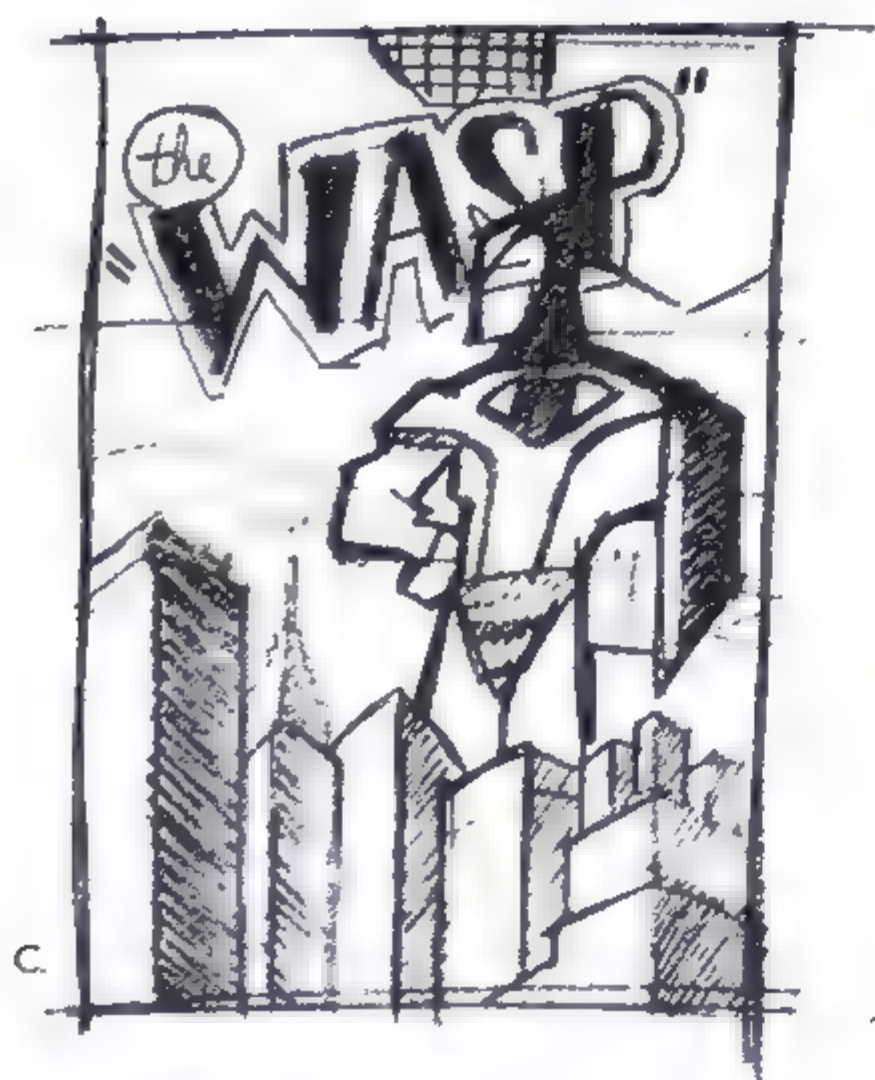


Given the opportunity to write an article on my personal style and influences, I decided to create a poster based on one of my favorite schools of design — the iconic graphics of pulp novel covers and movie posters of the 30's, 40's and 50's. So much of today's poster design relies heavily on slick photo collages of movie stars' faces, which is great...I guess. But cool graphic art posters like the ones that used to tout "the story of the strangest passion the world has ever known" (Dracula), or spotlight an "incredible, unstoppable titan of terror" (Godzilla) have seemed to have lost their place in the limelight. Sorry, Tangent.



Anyway, once I determined the theme and direction of the poster, I did a few character design sketches to get a look for my main character (See A). I followed that up with a couple of logo designs for The Wasp's symbol (See B). And I was on my way.





Next, I did 3 sketches to work out the rough composition of the poster (See C). I got my idea to take shape and determined a few other elements I'd need to complete the artwork. Based on the quick studies, The Wasp needed to be the central image, flanked by a deco style cityscape at the bottom of the poster. I also needed a logotype and type elements that accurately captured the spirit of the character and time period. I was ready to hop on the iMac and begin.

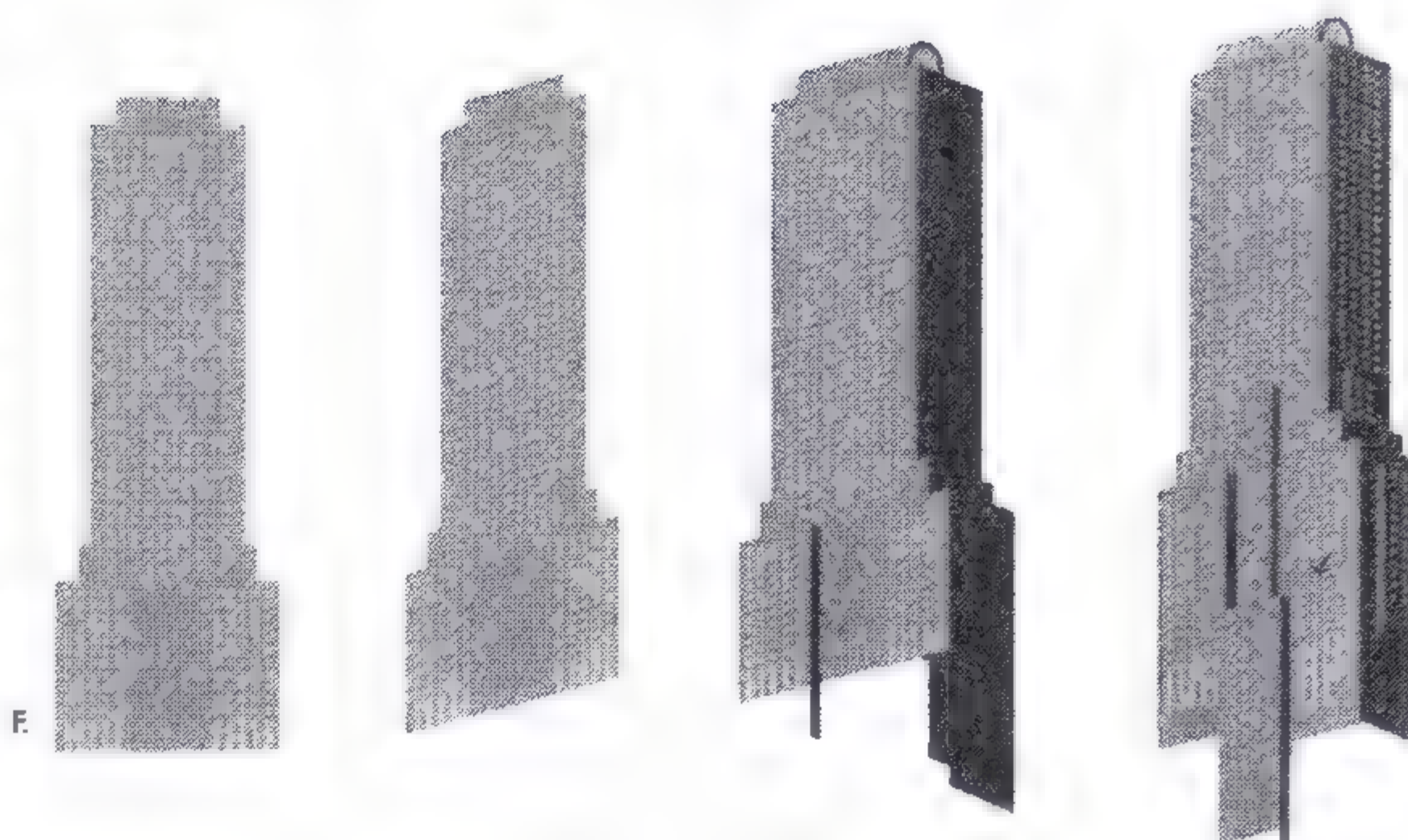
The "I Really Love My iMac" Sidebar: A major perk of digital illustration is the almost unlimited flexibility that it allows you. While I usually finalize pieces fairly closely to my initial sketches, programs like Adobe Photoshop and Illustrator let artwork develop fluidly. Often I'll have an idea partially fleshed out and be able to start the final piece, knowing I can adjust and add elements on the fly. Also, this method allows me to continue distilling details and experiment with composition until I feel the piece is as uncluttered and as interesting as possible.

Now back to the digital construction of the poster. I started out by creating a new document in Adobe Illustrator and designating a few new layers for the background, the main character, buildings, the logo, etc. Then, I mixed a few color swatches that would determine a rough color scheme for the poster. Dark brown, yellow, tan and a few spots of deep orange seemed to capture the spirit of the reference material. I added a few blocks of solid color to the background, scanned the tight character sketch, and imported it into my Illustrator document (See D). I set the transparency of the sketch layer to *multiply* and started to trace (yeah, trace) The Wasp on a layer underneath the scan. This way, I could see both the scan and the graphic shapes that make up the body of The Wasp at the same time (See E). Using white highlights, negative space and contrasting colors, I tried to give The Wasp as much pop from the background as possible. (You'll notice I eventually abandoned the idea of having The Wasp's left hand come to rest on his hip. I thought it cluttered the composition...just one of the many changes I made while in Illustrator.)

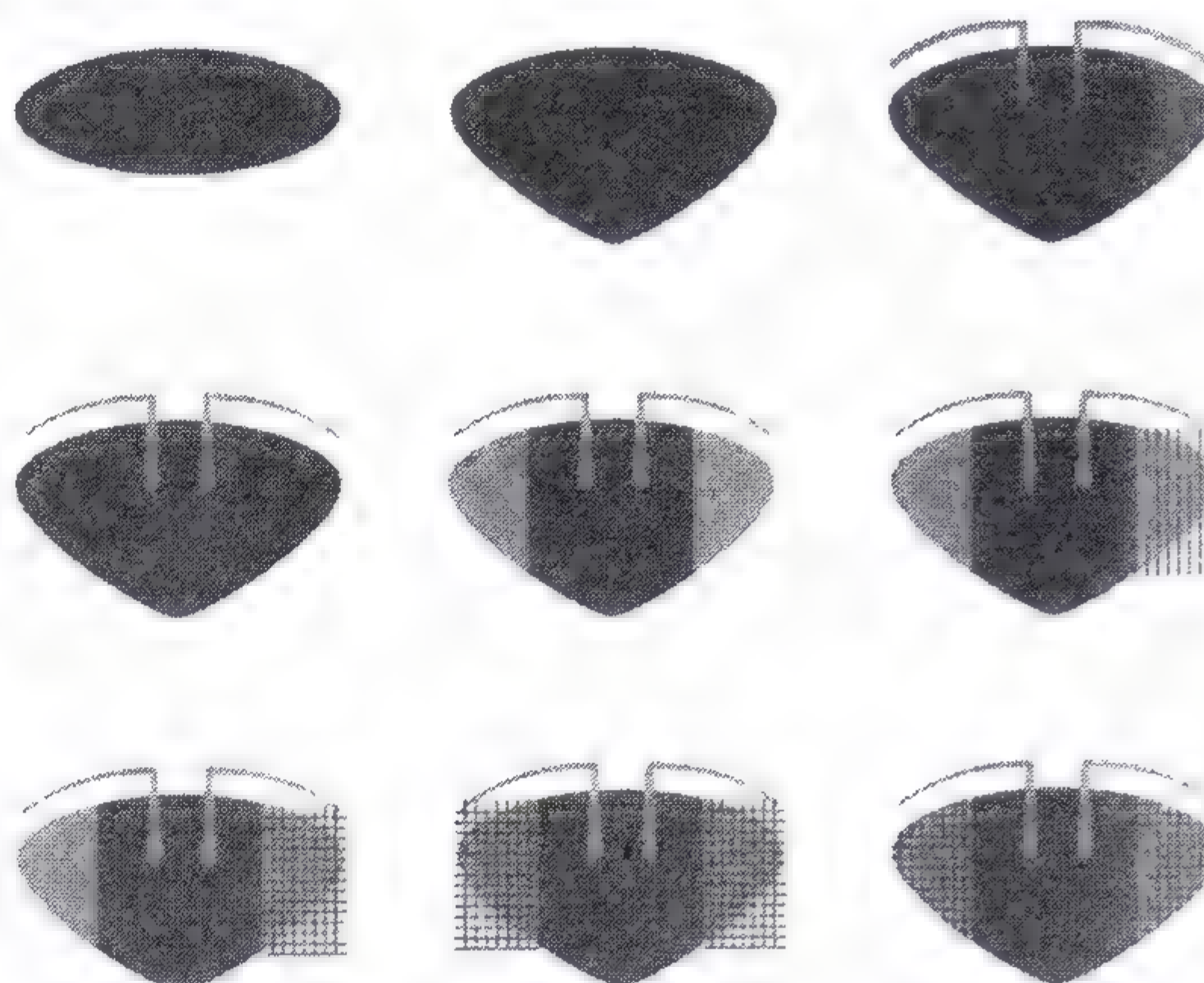
Once I'd completed *The Wasp*, I began work on the "deco" cityscape. Again using reference, I decided to create each structure using Illustrator's simple shape tools as opposed to drawing each building by hand. I created the front surface of each building flat, skewed each surface and gradually built dimension behind them (See F). I repeated the same process for the remaining buildings, using different references for each.

With the city finished, I started to adjust the color scheme a bit. It seemed like I had too many warm colors in the palette, so I replaced all the areas using the dark orange with a teal. Adobe Illustrator makes that really easy. As long as a color is designated as a "spot color", you can just double click the color swatch in the swatches palette and adjust the CMYK mix (while watching the changes take place "live") to get a new tone.

I felt the main text of the poster was too close to the top edge, so I found the need to make another on-the-fly composition change: I moved the poster type to the bottom and added a "wasp-signal" spotlight to occupy the space where the text had been. The spotlight logo was created with a series of simple shapes, adjusted to form a clean, final icon. The antennae are simple, stroked paths that I converted to outlines and adjusted slightly. The grids that comprise the eyes are just rows of stroked lines, distributed evenly (using the "align" commands) and masked by a shape that matched each eye (See G). The beam's trajectory through the night sky uses a lighter version of the new teal color and a simple white circle serves as the light's footprint in the sky. I copied the finished logo onto



F.



G.

The Wasp's uniform, changed the colors to match his color scheme, and skewed it to match the angle of his chest (See H).

Type can really sell a retro piece like this one, so, once again, I looked to reference materials to get a feel for the styles and fonts of the period. I narrowed my choices for the main title down to about five typefaces, eventually settling on the first one I found (See I). Once I had the font picked, I converted it to outlines and began to experiment by adding strokes of different color behind it



H

WASP WASP
 WASP WASP
 WASP WASP



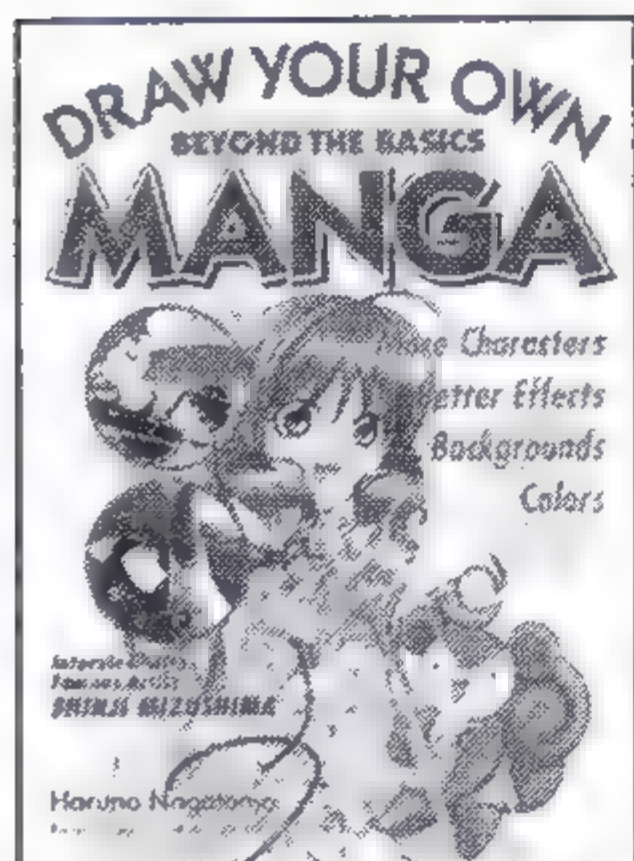
and adding a few “deco strokes” to the letters. I also applied orange gradients to the letterforms to give it just a little more depth. I then angled the type (common on a lot of movie posters of the period) and built a color strip at the bottom of the poster that a.) gave me space to add fake movie credits and b.) masked off the rough bottoms of the buildings and The Wasp. A tagline that captured the character’s motives was added and angled to match the main title, fake actor and studio credits were added, and my personal logo was re-colored to stand in for a movie studio’s logo (See J).

Lastly, I included a few more enhancements to finish off the poster. First, I darkened the bottom of the sky by adding a gradient and setting the blending mode to “multiply” in the transparency palette. This added a bit more depth and pushed The Wasp to the foreground a little more. I added a wispy, curvy strip of clouds to the night sky and made the spotlight beam semi-transparent so you could see the clouds through it. On a whim, I quickly created a little flying saucer, angled it, and cloned it at different sizes to simulate a fleet of invading martians flying into the city. Again, I multiplied a gradient, this time on top of The Wasp’s legs, to make the logo pop pop even more. Finally, using a common trick of old poster artists, I added a glow around The Wasp. The poster was finished (See K).

Hope you enjoyed this quick look at some of my techniques and influences. Feel free to check out either one of my websites (www.strongstuff.net or www.comicidal.com) or drop me a line at strongstuff@excite.com with any questions. And don’t stop sketching...ever.



BOOKS, TOOLS, ETCETERA...



DRAW YOUR OWN MANGA: BEYOND THE BASICS

Haruno Nagatomo
\$19.95

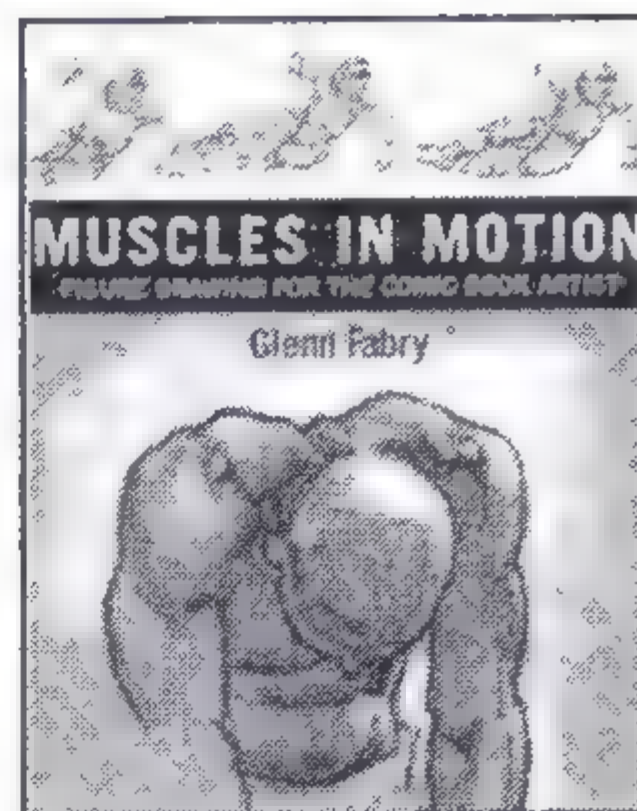
Recommended by Tokyo Animation College, this book opens with an interview of Shinji Mizushima, the famous Manga Baseball artist, and moves in to cover subjects such as: Characters, Effects, Backgrounds and Color Manga, among others.. They also cover what tools to use and the use of tones.



MANGA MONSTER MADNESS

David Okum, Impact
\$19.99

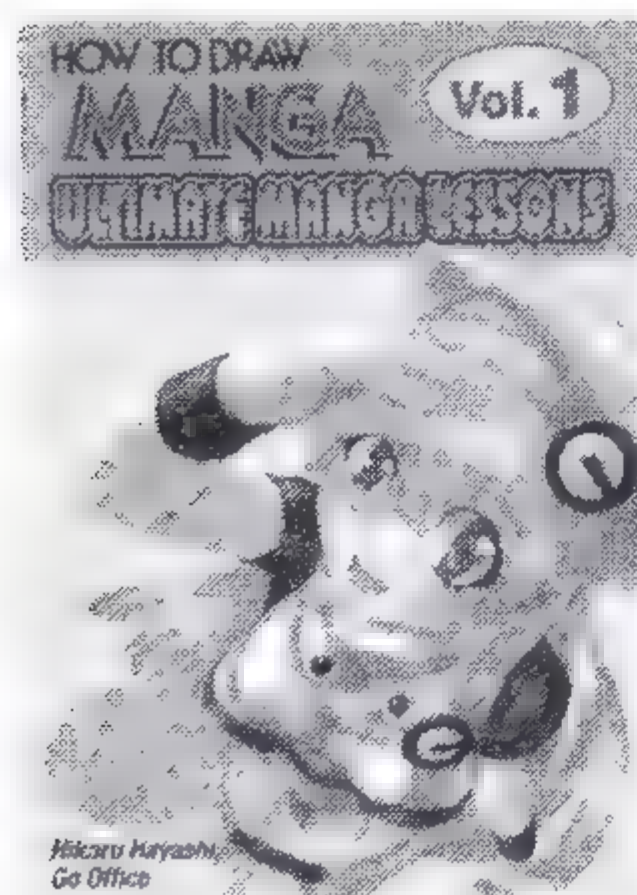
This book has over 50 step-by-step lessons on drawing. Subjects touched on are drawing basics such as: shading, color, anatomy and creating 3-D forms, Japanese terms, traditions and mythology, Quick tips give you details about manga monsters.



MUSCLES IN MOTION FIGURE DRAWING FOR THE COMIC BOOK ARTIST

Glen Fabry, Watson-Guipill Publications
\$19.95

Glen Fabry has done work for many of the top publishers, including Marvel and DC. This book shows the movement of muscles through shading and tones. Glen has packed over 1,000 black-and-white illustrations to illustrate muscles.



HOW TO DRAW MANGA: ULTIMATE MANGA LESSONS VOL. 1

Drawing Made Easy
Hikaru Hayashi, Go Office
\$13.99

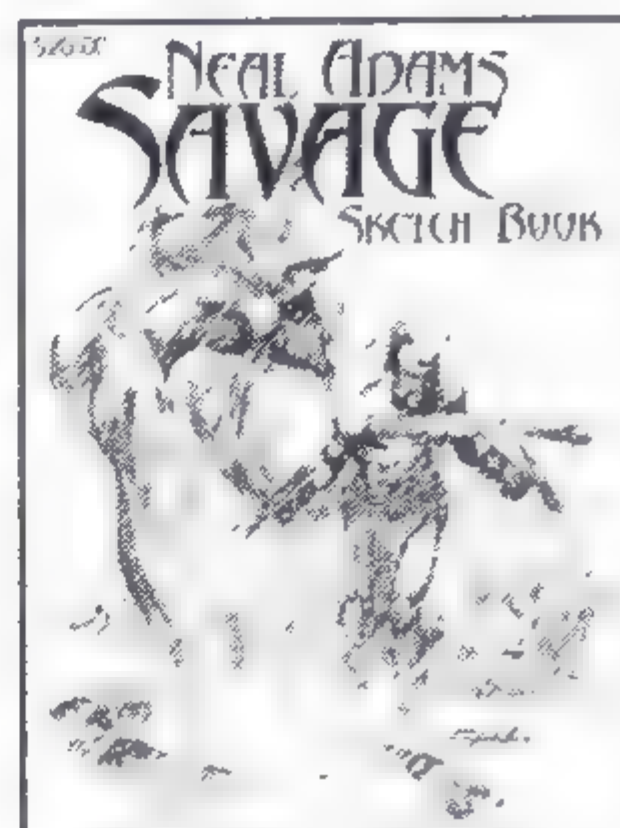
This pocket-sized book features all-new artwork and content. Volume 1 features: Manga Basics, Basic Techniques in Character Depiction and Manga Techniques Learned from the Pros. The objective of volume 1 is: The Basics of Faces, The Basics of Figures, The ABC's of Tools and Materials, Producing an Original Draft of Manga, Basic Background and Special Effect Techniques.



MANGA MANIA: BISHOUJO HOW TO DRAW THE ALLURING WOMEN OF JAPANESE COMICS

Christopher Hart, Watson-Guipill Publication
\$19.95

This book explores subjects such as: The Details of the Head, Characters Types, Bishoujo Hair, The Bishoujo Body, Advanced Action Poses, Bishoujo Clothing, Drawing Characters in Costume, Creating Glamour, Creating Chemistry, Magical Girl Special Effects. With over 140 pages packed with new illustrations, mostly colored, this book is easy on the eyes.



NEAL ADAMS SAVAGES SKETCH BOOK

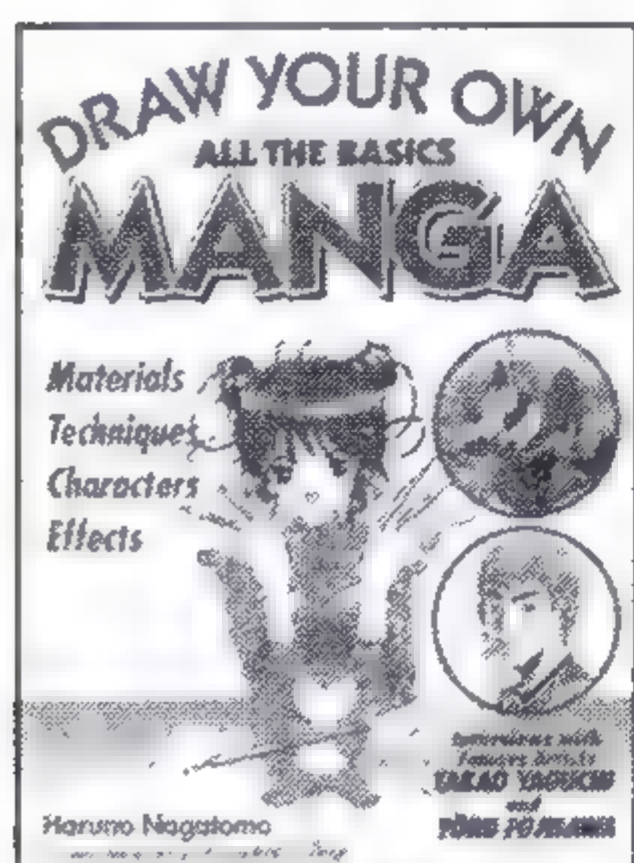
Neal Adams, Continuity Studios
\$20.00

If you enjoy barbarians, beautiful women and nasty monsters, then this sketch-book is a must for you. Neal Adams has placed his best-of-the-best illustrations here, which include penciled and inked drawings. Along with some of the drawings, Neal has made comments and notes offering the reader even more insight into the mind behind the magic.



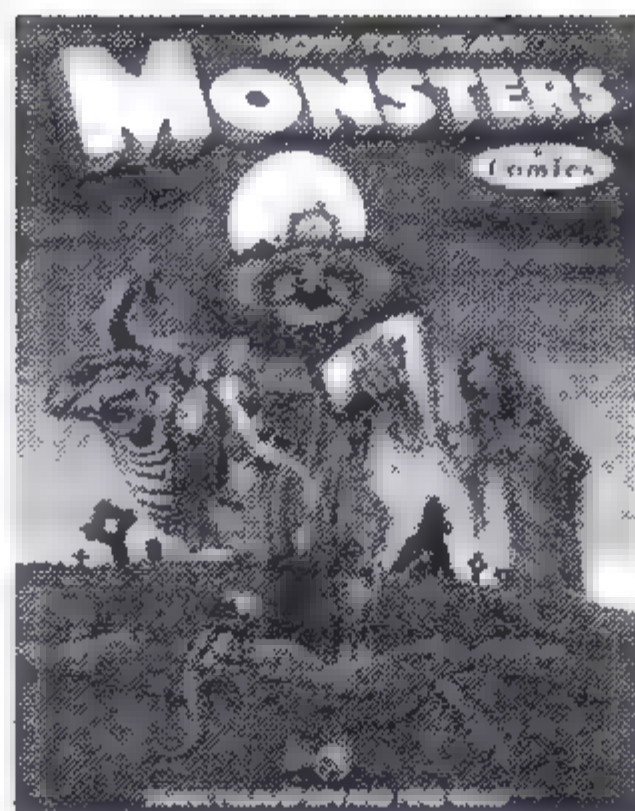
THE NEW GENERATION OF MANGA ARTISTS VOLUME 7 SPECIAL EDITION
NOUVEIS LOGIC
 Koh Kwarajima
 \$14.99

These special edition opens up with a comic store titled The Star Brooch of Judgement and Determination. It's fully-illustrated, colored and lettered, and plus for any fan of manga. Then, he offers an Illustration Collection of full pin-ups. Then, you have Paparazzo on the Dark Side (Revised Edition) original published 1997 to 1999. And next is the Illustration Collection Author's Selection piece selected by the author. Finally, for the artist, the Artist's Sketchbook is packed with illustrations with notes from the artist discussing that piece and how it was produced.



DRAW YOUR OWN MANGA: ALL THE BASICS
 Haruno Nagatomo, Recommended by Tokyo Animation College
 \$19.95

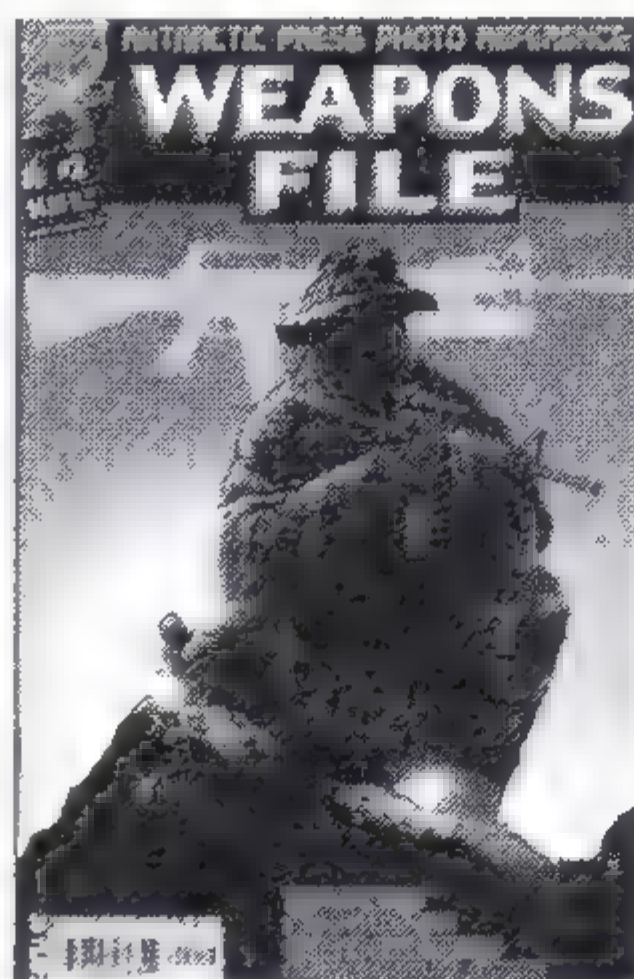
This book opens with interviews with famous manga artists Takao Yaguchi and Toru Fujisawa. Then it moves into: Materials, Drawing Characters, Special Effects, Background including Three-Point Perspective.



HOW TO DRAW MONSTERS FOR COMICS
 Frank McLaughlin and Mike Gold, Renaissance Books
 \$19.95

Compiled by two comic book greats, this book covers the basics such as A Tribute to the Mad Monster-Makers of Comics, It's All Get Scared, Bugs, Flying Critters, Skeletons and Smiling Skulls, Jeepers Peepers, Malevolent Molars, Our Friend Frankenstein, Vampires, Ghoul Friends, The Axe Man Cometh!, Mark Brewers Stuff, Chrome Art, Morphing, Werewolves, Haunted Houses and Ghostly Graveyards, Storytelling, Cute Li'l Monstares and Wacky "Woman", Computer Scanning, Taboos.

As you can tell, this book is packed with subjects and a ton of basic simple how-to illustrations.



WEAPONS FILE #2, ANTARCTIC PRESS PHOTO REFERENCE
 \$4.95

If you're into illustrating weapons, then this comic is for you, the definitive photo reference guide to illustrating weapons. This book offers many different views and angles of each weapon. The only drawback is that it only covers five different weapons, but the depth and quality of the photos make up for that.



THE COMPLETE IDIOT'S GUIDE TO DRAWING MANGA ILLUSTRATED
 By John Layman and David Hutchison
 \$19.95

Learn more about drawing male, female, and child faces and body shapes, making your characters truly unique, creating modern and futuristic mechs, learning storytelling basics, laying out a page so it "flows" properly, and much more. This book has over 325 pages on nothing but creating manga.



GEORGE PEREZ
MODERN MASTERS: IN STUDIO WITH DVD
 \$29.95

This DVD gives the viewer a personal tour of George Perez's studio, and lets you watch step-by-step as the fan-favorite artist illustrates a special two page spread of Top Cows Witchblade. Also includes George at conventions sketching for fans and hear his peers and colleagues (including Marv Wolfman, Ron Marz and Mark Waid) share their anecdotes and personal insights along the way!

If you're a Perez fan then this is a must. If you're an artist wanting to learn from a master then this has enough cool stuff to make it worth the investment.

CLASSIFIEDS

Sketch Magazine, the comic book industries magazine, announces that every classified word ad placed in this publication will appear on the Sketch Magazine website at www.bluelinepro.com. In addition to reaching your target audience through Sketch Magazine, your ads will also reach thousands more on the World Wide Web!

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VAGUECOMICS.COM The official home of Fuego Cyberstrip and parti Animals online. Strips are updated every other Tuesday and Saturday. /#22

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IF YOU like a copy of my Reflection Newsletter, please send S.A.S.E artist Robert Clyde Allen. P.O. Box 488 Spencer N.C. 28159

ORLANDO BAEZ artist of "The Giant Clown" looking to network this creator owned project. Email guzman@netcnct.net.

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DISNEY-TYPE cartoonist & aspiring animator seeks how-to books on writing childrens books, comedy, animation / video scripts. Adobe Illustrator also wanted. [#24](mailto:jecross@watvc.net)

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ALIEN LEGION'S "on the Edge" #2 or "One Planet at a Time" #3. Email: mustarddragon@msn.com.

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WANTED SOMEONE to help find reference pictures. Will pay. Write: Donald R. Arnold #11926213, 82911 Beach Access Rd. Umatilla OR 97882 / #24

FREE LANCE ARTIST Specializing in RPG character design. Detailed work done in pencil or ink. [#25](mailto:becanfreeman@earthlink.net).

HELP NEEDED! Artist looking for someone to share ideas and techniques with. Open to all styles. William Lindley 822934, 1300 FM 655, Rosharon, TX 77583 /#22

ART WORK, tips, and suggestions wanted. Please write me at: James Bush 126884 6246 Lambie Rd. Suisun, CA 94585

FREE "Devil Boy" stickers. Send S.A.S.E. to: Vblast P.O. Box 66337 Burien WA 98166-0337

ARTIST LOOKING for publisher, really good prison artwork for sale. Write for samples. Jesus Garcia #C51997, PO Box 7500 C9/220 CA 95531

CHILDREN'S BOOK Writer and illustrator looking for company to publish books through. Contact at unclepanda31@yahoo.com.

REFERENCE VIDEO Renaissance Swordfighting 96-Minute video from England. \$40.00 check money-order. Call Harold at 614-231-8339 for details.

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[#22](mailto:artist@ezzelldesign.com)

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SHAWN COOLIDGE: CARTOONIST for hire. Pinups, poster art will draw panels on 8 1/2 x 11 up to 11 x 17. Commissions available. email at [#22](mailto:americanflattire@cs.com)

UNIQUE ARTIST! Penciler/Inker. For Samples write or call Scott Ando 358 Burger St. Toledo OH 43605 (419) 698-9523

WORK WANTED 2195

UNIQUE STYLE ARTIST! Penciler/Inker. Wide Range Of Talents. Looking For Big Break. For Samples Contact Scott Ando At ricebow124@aol.com

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This Month . . . CONTRIBUTORS

Bob Hickey

Along with his duties as publisher of Sketch Magazine, he is the creative force behind Blood & Roses, StormQuest, and Tempered Steele. He currently has a Race Danger project in the works that will be appearing at Afterburn Comics. Bob is one of the co-founders of Blue Line Productions. He can be reached at bobh@bluelinepro.com www.bluelinepro.com / www.afterburncomics.com



Bill Nichols

A longtime fan of the comic book, Bill has been around comics for years (and years and...). Literally. Having accepted the chance to contribute to something as lofty as *Sketch Magazine*, this is a chance for Bill to pass along nuggets of knowledge and explore the heights and depths of a new audience to bore with stories and such.

Bill has inked for Knight Press (*StormQuest, Blood and Roses, Dead Kid, Knight's Round Table*), Caliber Press (*Raven Chronicles, LegendLore, Magus*) and others. Oh, yeah, he's written and edited a bit, too, by the way. Bill's glad to be back.



Mitch Byrd

Mitch's pencils wow everyone. While you enjoy his exclusive Sketch material issue after issue, look for his work on Guy Gardner: Warrior, Shi, Starship Troopers, and many other comics, as well as Blue

Line Pro's Notes to Draw From and SQP's the Art of Mitch Byrd Volume One. Mitch's latest projects include a Blood & Roses portfolio and a creator owned project titled Kings of the Road from Afterburn Comics.

Bill Love

Bill is a comics fan and amateur historian of over forty years. He spent ten years in television production (news and talk show directing and more) and another twelve teaching journalism and video production. He serves on the board of directors for a large city public access facility. Bill is currently using his journalism background to assemble How To Break-In to the Comic Book Business. And is editing the new magazine Graphic Novel Scene.



Tom Bierbaum

Tom, with wife Mary, has scripted such comics as Legion of Super-Heroes and The Heckler for DC Comics, Xena and Return to Jurassic Park for Topps Comics, Star for Image Comics and Dead Kid Adventures, a creator owned

project by Knight Press.

Ward LeRoc

Ward has lettered comics for Sky Comics, Blue Line Comics and now Afterburn Comics. He enjoys experimenting and teaching what he learns to others.

Tom Whalen

Tom Whalen drew a lot as a kid. Then he went away to college. He drew a lot there. Then he got a graphic design job. He drew a little there. Then he got a full-time illustration gig. He draws a whole lot there. Tom and his college buddy (Mr. Patrick Farnsworth McMullen Esq.) publish mini-comics and assorted funny bits at www.comicidal.com. Tom also hangs out with the Philadelphia Cartoonist Society gang. They all draw a lot. You can check out some of his latest work at www.strongstuff.net or drop him a line at strongstuff@excite.com.



DARTH VADER artwork by Tom Whalen at STRONGSTUFF.NET



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